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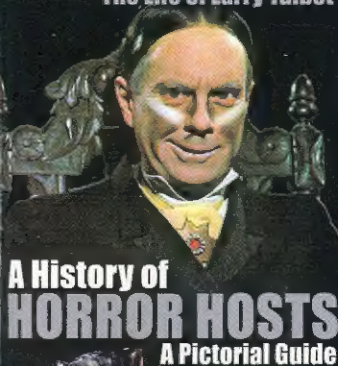
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RETROSPECTIVE:
THE WOLF MAN
The Life of Larry Talbot



A History of
HORROR HOSTS
A Pictorial Guide



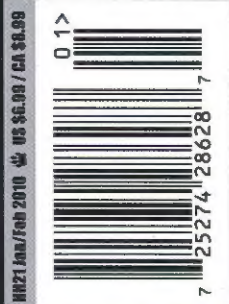
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ON THE COVER: Benicio Del Toro as The Wolfman

LETTER FROM THE EDITOR:

It seems as if we have been working on our giant *Wolf Man* issue for the better part of two years. In fact, Universal Pictures has been working on their epic remake of the "Monsters" classic for even longer. The film has suffered a number of delays in filming (thanks to the shuffling of directors) and release dates (due to reshoots) ... If memory serves, *The Wolf Man* has been pegged for release at least four different times ranging from the 2008 holiday season (both Halloween and Christmas) to 2009's summer schedule, and back to Halloween - before resting on a 2010 spring slot where horror films have a track record of doing well. So the question is begged - was the wait worth it? I can't say anything in regard to the film itself, but for our massive *Wolf Man* issue? The wait was definitely worth it. In this issue we have presented a host of unbelievable articles that should pique the interest of all HorrorHounds (especially those keen on the classic monster movies). Included is a massive retrospective on the original Universal Studio's *Wolf Man* franchise. This article, written by Robert Aragon (*Famous Monsters of Filmland*) is packed with rare photographs from the film and TONS of memorabilia that many are sure to recognize, from the early Pez and masks to modern-day statues and action figures. To help round out the issue we have splattered a number of wolf-inspired pieces, from the Evolution of Cinematic Lycanthropy (taking a look at the creature's evolution thru film (and behind it), to the career of the late Paul Naschy, whose Spanish werewolf films are underrated and good fun! The issue is capped with a Hall of Fame induction for Hammer's classic *Curse of the Werewolf*!

Another great companion piece for this issue is our History of Horror Hosts (aka: Horror High), which features a pictorial guide to the who's who in horror hosting from the past 50-plus years, including a fun "yearbook" guide!

Nathan Hanneman (Editor-in-Chief)

January/February 2010

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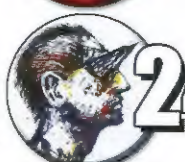
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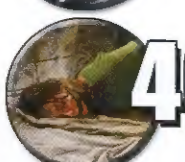
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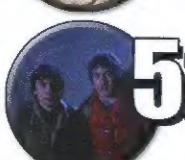
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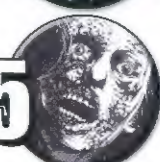
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LETTERS • LETTERS • LETTERS • LETTERS • LETTERS

LETTER OF THE MONTH

I just finished reading your comprehensive article on the 20 Greatest Horror Films of the Past 10 Years (*HorrorHound* #20) and I must say it's a testament to my own personal archive of horror films (over 5,000 titles and growing) since I own almost all of them on the list (with the exception of *Inside* and *May*, but that's about to change) as well as an extremely well written and thought provoking piece. However, I have a question: For the Nathan Thomas Milliner artwork on pages 34 and 35, could we get a run down of the characters? I'm having difficulty identifying a few, could we get a break down of who's who in the art and which films they originate from? I'm having trouble identifying three of them. Back to number four of the article: *Grindhouse*, I loved the article by Kenneth Nelson as much as I love the film itself. It's great to know that there is a group of people out there who consider it in the upper echelon of recent horror releases, and I'm not alone in my appreciation of such a magnificent film which brought a needed tribute to those old school drive-in and grindhouse days. But, what concerns me is that Kenneth seems disappointed that in the US the film was broken into its individual parts without all of its faux trailers (with exception of *Machete* on *Planet Terror*). Doesn't he know that it was released in its full theatrical cut in Japan?

As always, thanks for your wonderful magazine about all things Horror and reminding me I'm not alone in my terror and gore obsessions. Sincerely, Your Loyal Reader,
Kurtis S. Mowen, Berkeley Springs, WV

Thanks Kurtis. We definitely know of the six-disc special edition of *Grindhouse* released in Japan. It's disappointing that US fans have no way of renting or owning this presentation of the film. Hopefully that will change soon. Below we have included a key to the characters presented in last issue's poster! We hope this helps! • HH



Dear *HorrorHound*, I really enjoyed the "Making the Miner" article that Aaron Crowell wrote (*HH* #19). It was informative and very helpful to anyone wanting to recreate the screen accurate costume. I loved *My Bloody Valentine 3-D* and I knew I wanted to

make the costume as soon as I saw the miner. There were many good tips explaining details of the costume that were not quite so obvious to me when watching the film. Great job on the instructions given explaining how to put it all together. I did make a few changes to my mask's lenses. I didn't like how everyone could easily see my eyes through the lenses so I tinted them with a 20 percent window film. The other problem was that the lenses kept fogging up which made it almost impossible to see out. An easy fix was rubbing an anti-fog wipe on the inside of the lenses. Thanks for the informative article and keep up the great work!
Chuck Schauland, Greenleaf, WI



I'm a lifelong genre fan. In fact, one of my most uncomfortable memories is my mother taking me to a child psychologist because I was so fascinated with horror flicks, vampires and zombies. Well, I just recently received a bunch of back issues to make up for the gap between my subscriptions, so I have a few comments about some things spanning back a few issues. First off, I really appreciate the article on *Nightbreed*. I love "Cabal" and the film so much. My very first band's name (*Hellbreed*) was a homage to it.

My next comment covers two topics you featured. In issue #19, you inducted *Children of the Corn* into the *HorrorHound* Hall of Fame and mentioned that all the sequels were released direct to VHS. That's untrue because I saw [Part 2] during its first week in release at the Capitol 16 Drive-In in San Jose, CA.

In issue #10, you ran Fulci's Top 10 Gore Shots. I've always thought that the gut puking scene from *City of the Living Dead* was THE de facto horror movie sequence. I was shocked that it didn't make #1, but really, I had no clue Daniela Dora actually ate and regurgitated lamb tripe for that scene. Now my mind is blown!

I have one question for you guys. Do any of you remember a film from the '80s called *My Demon Lover* about a man who turns into a demon whenever he gets aroused? I had it on VHS but lost it years ago. Thanks a lot!

Burn-I Tapia

My Demon Lover (1987) starred Scott Valentine (of *Family Ties* fame) and is a lot of fun. The editor's favorite part of the film: "Fruit Burger!" • HH



HH #20 Pull-Out Poster Key: 1: Repo; 2: Bubba Ho-Tep; 3: Drag Me to Hell; 4: 30 Days of Night; 5: Friday the 13th; 6: Sllther; 7: Resident Evil; 8: Hatchet; 9: My Bloody Valentine; 10: The Hills Have Eyes; 11: May; 12: Midnight Meat Train; 13: Pan's Labyrinth; 14: Planet Terror; 15: Dog Soldiers; 16: Texas Chainsaw Massacre; 17: American Psycho; 18: House of 1000 Corpses; 19: Sweeney Todd; 20: Shaun of the Dead; 21: Halloween; 22: Saw; 23: High Tension; 24: Strangers; 25: Jeepers Creepers; 26: Land of the Dead; 27 & 28: The Devil's Rejects; 29: Behind the Mask; 30: Death Proof; 31: Hostel; 32: The Grudge; 33: Fido; 34: Underworld; 35: Trick 'r Treat; 36: The Ring; 37: Saw; 38: The Grudge; 39: Descent; 40: Let the Right One In; 41: The Devil's Backbone.



Know Your HorrorHound: Jon Kitley (Writer)

What I Do for HorrorHound: Writer of *They Came from the Krypt*, and other misc. articles.

What I Do Outside of HorrorHound: Run my website Kitley's Krypt (www.kitleyskrypt.com), and try to hide from reality.

The First Horror Movie I Ever Watched: My first horror experience would be the TV show *Ghost Story* (1971) at the age of seven. Never looked back.

The First Horror Film that Scared Me as a Child: *Jaws* ... haven't been in the water besides shower or bathtub ever since.

My Favorite Collectible: Too many to choose from, but am pretty fond of my *Blood Cult* promo box cutter.

My Favorite Movies: Here's a few - *Creepshow*, *Night of the Living Dead*, *Frankenstein* (1931), *The Fly* (1986) and *Zombie*.

What's your Ultimate Double-Feature: Paul Naschy's *Horror Rises from the Tomb* and *Night of the Howling Beast*.

What do you mean by "Discover the Horror"?: If you're a fan of the genre, you owe it to yourself to learn about the genre as a whole ... old and new. There's plenty of great films just waiting for you.

• The HorrorHound Staff •

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*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

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THE WOLFMAN

AN IN-DEPTH LOOK IN THIS HIGHLY ANTICIPATED HORROR REMAKE!

BY JESSICA DWYER

Universal is the home of some of horror's most classic and enduring icons. In the 1930s and 1940s, the studio gave us some of the most famous representations to ever be seen of the classic monsters such as Dracula and Frankenstein.

These creatures went on to inspire countless generations of filmmakers and fans over the next 80 years! Frankenstein and Dracula, of course, went on to be reimagined countless times over the next few decades, with Dracula's tale becoming one of the most filmed stories of all time. These famous monsters (to borrow a phrase) graced the color films of Hammer Studios and many other productions.

But one creature of Universal's pantheon of monsters would never be seen in another version, at least not directly. Larry Talbot, one of the most tragic figures to grace the silver screen, also known as *The Wolf Man*, has never been filmed other than in the visage of Lon Chaney Jr.

Talbot's story was first seen in Universal's *The Wolf Man* in 1941. Although the studio had released a werewolf film previously in 1935 with *Werewolf of London* (another reluctant victim of the curse of lycanthropy was featured in that film as well), it would be Chaney's version of the creature that became forever linked in people's minds to the term, as would the character of Larry Talbot.

Although the casting of Chaney was a stretch (Talbot is supposed to be an English born son of a lord who has only spent the last 10 or so years in America), he nonetheless brought a sense of tragedy and desperation needed for the role. Part of this was no doubt drawn from his role as the sweetly innocent, yet powerful, Lennie from *Of Mice and Men* who Chaney had portrayed a few years earlier. You sympathized with him and wanted this good natured man to truly beat the odds that were stacked against him.

Lon Chaney Jr.'s characterization of a man desperate to rid himself of the curse became the blueprint for which many of the following werewolf films became based. But the character of Lawrence Talbot has never been recreated by anyone else other than Chaney (who portrayed him five times over the course of the next seven years; the last time being in the comedy *Abbott and Costello Meet Frankenstein*).

Now, nearly 70 years later, Universal is bringing Talbot and his furry alter ego back to the screen in a reboot of one of their classic franchises with *The Wolfman*. The film takes the storyline of the original and moves it to the 1800s (adding an even more gothic look to the setting). Lawrence Talbot is once again a son returning to his ancestral home following the death of his brother, but this time around, his father is even more eccentric and their relationship is far more strained.

Talbot's love interest is the widow of his brother, with whom he joins forces in the hopes of discovering exactly what or who killed his brother.

The pedigree (pardon the pun) of this new *Wolfman* is a great one. The film is star powered with the likes of Sir Anthony Hopkins, Benicio Del Toro, Hugo Weaving, Emily Blunt, and Geraldine Chaplin as part of the cast list and makeup artist legend Rick Baker as the man in charge of making Del Toro into the modernized version of a classic monster. This new incarnation is also boasting an R-rating, which means it's not holding back in the gore department and the claws and fangs are going to be dripping some very bright red.

Unfortunately though, the road this *Wolfman* has been loping down has not been a smooth one. The film has been delayed for over three years due to many production snags. The first of many difficulties lied with the director. When Mark Romanek came on board, budget issues caused him to leave. Director Joe Johnston then came on, but the studio requested reshoots with re-editing, causing

the film to be pushed back yet again, from two separate 2009 release dates to a final release of February 2010 (Valentine's Day weekend).

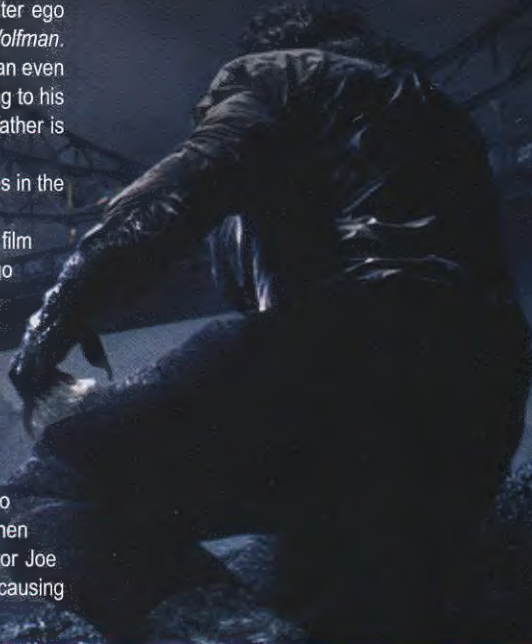
But even after the release date changes were finalized, word hit recently that Danny Elfman's completed score is being replaced by an as yet unrecorded new score by composer Paul Haslinger after the studio wanted more re-edits. According to reports, Elfman simply doesn't have the time to redo his work, hence Haslinger's involvement. At this point the film's score is still undetermined as Elfman's name is still clearly shown in the newly released trailers hitting TV and film screens. Fans will just have to wait and hear whose music makes it to the final product in February.

But even with the issues that have delayed the movie, it's not dampened the excitement horror fans have been building up to see the final result. And part of that is helped by the fact that the men behind the film are fans themselves.

Rick Baker, the EFX wizard who brought to life two of the most famous wolf creatures of the last 30 years with his work in *An American Werewolf in London* and Michael Jackson's *Thriller*, got into the business of special effects after seeing the work of Jack Pierce in the old Universal films. When he heard about the film being made he fought for the chance to be a part of it.

The same can be said about Benicio Del Toro, who is a huge horror movie fan, and especially so about *The Wolfman*. He got into the business of acting thanks to his love of the original film, and is actually an executive producer on the project besides being the star.

It's a love of the classics that helped bring this new version to life after such a long time. I was lucky enough to talk to the men responsible for returning Larry Talbot to the big screen, which is set to be one of the biggest events of horror cinema next year. So without further adieu, we give you the men behind the monster, the creators and actors who have brought the legend back to life so that he can howl at the moon once more. But be warned ... even a man who is pure at heart and says his prayers by night ... (continued on next page)





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Joe Johnston is an Oscar winner for his effects work in a little movie called *Raiders of the Lost Ark*. He's also worked on all three of the original *Star Wars* films. Johnston has directed a number of movies as well, such as *Hidalgo* and *October Sky*. When we recently spoke with him, we jumped right to the poignant question: Why did you agree to take on such a mounting project?

Joe Johnston: I really love the character, and that's why I really wanted to do this picture. ... The original *Wolf Man* was one of my favorite films when I was a kid. I had the aurora model that came out in the '60s.

HorrorHound: With the Wolfman being one of the classic pantheon of monsters, was it daunting at all to take this film on since there's never been another Larry Talbot? You don't really have any other versions of that specific character.

JJ: No you don't, and that's one of the reasons I wanted to do it. I wanted to retell the story in a classic way. I wanted for the fans who are aware of the original to appreciate that it is an update and a retelling of the classic story, and yet I wanted to be able to use everything as far as modern techniques and visual effects ... anything at my disposal to make the character effective.

One of my goals was to tell a story in a classic way and to also show the audience a Wolfman transformation, I wanted to take that element of the story in a direction that you've never seen before. It's sticking to the Talbot family, but you've moved it from being in the '30s or '40s or even a modern setting to the 1800s. It's just such a cool period. I didn't want cars ... I wanted horse drawn carriages. I wanted architecture from Victorian London. I just think it's a setting where the story is best told. It's so beautiful, and eerie, and spooky. And it's alien to the way we live today.

HH: Without giving too much away, how different is this new film from the Lon Chaney original? It's obvious that Anthony Hopkins' character is far different from Claude Rains' portrayal.

JJ: I don't want to give anything away. I will say that the Anthony Hopkins' character, the Sir John character ... he's a little bit crazy. He's a little bit nuts, you can probably tell that from the trailer. He's slightly twisted.

HH: The style looks very beautiful, what I took from it was it was very atmospheric and decrepit, and very Victorian. Where did you take your inspiration for that from?

JJ: Mostly I sat down with my director of photography, Shelly Johnson, and we looked at a lot of reference material. Not necessarily from other horror films, because I didn't want anyone to say 'Oh your copying this or your referencing that.' But we looked at a lot of Victorian era photography and art; paintings from the period.

The one thing that I told Shelly was that I wanted this movie to feel cold. I didn't want it to be warm and sunny and a happy film, because there is one sequence in the film that's happy and I said that if that sequence is sunny and warm and the colors are bright and everyone is smiling it will contrast that with the rest of the film ... where it's these sort of brooding grey and overcast skies.

Shooting in England, it's not a challenge to make things cold and overcast. There was something we were conscious of the whole time. It's not sunny, it's not happy. It is a tragic story, there's no way around that.

HH: He's one of the most tragic figures in

the history of horror films.

JJ: Yeah, everything about it is tragic. And there is a love story in our version that I think is only hinted at in the original. And this one goes much deeper with the relationship between Lawrence and Gwen Conliffe who's played by Emily Blunt.

HH: There is always that girl who is trying to redeem him, trying to save him.

JJ: She's trying to save him. How can you save a Wolfman? You can't.

HH: You've worked with some pretty amazing actors like Viggo Mortensen and now Anthony Hopkins and Benicio Del Toro. Viggo supposedly slept outside while filming *Lord of the Rings* to get into character ... what sort of things were done by the actors on *Wolfman* to help get into the minds of these characters?

JJ: Viggo did the same thing on *Hidalgo*, he slept with his saddle. He camped outside, he slept in his clothes sometimes, and he'd sleep on top of his trailer. He had a roof on his motor home. But it's not so much the method thing going on. One thing that I realized a long time ago is that actors have to become the character. The worst thing you can do in any film is over direct an actor that really knows what he's doing.

You're really guiding them in the right direction, and when they go too far astray you sort of nudge them back. But they have to take on the character and they have to become that person, and I've found that they really appreciate it when they are given more flexibility, and once you agree to who the character is and what those limitations are ... they love to just run free. And especially in something like this where a man has to transform into an animal. It was really a lot of fun.



HH: I've heard that Benicio Del Toro is a horror movie fan himself. Did he come to this project really excited?

JJ: He also said that the original was one of his favorite films, and that one of the reasons he wanted to become an actor was he dreamed of playing the Wolfman. I would like to think that it was a dream come true for him. He did have a lot of fun. It is pretty grueling being in that makeup. It takes four hours to get into. Once you're in it, you can't really do a whole lot. You have to be careful how you eat, you drink through a straw and everything. He knew what he was getting into for sure. It's tough, but I think he enjoyed it quite frankly. ... I think he liked being in the makeup.

HH: Speaking about the makeup, it looks amazing and it appears to be that it's mainly practical prosthetic effects. Can you give us a bit more background on how you came to pick the design that was used and how it references the original makeup?

JJ: The important thing about that classic makeup was that you could see Lon Chaney Jr. behind the mask. And when I first talked to Rick about it, I told him the important thing for me is to see Benicio Del Toro underneath that makeup. You may have to search for it. The great thing about Benicio is that he's halfway there already. A lot of people will say 'Oh you'll save on the makeup.' Which is pretty silly ... but he's got a really interesting face, the shape of his face. And I wanted to make sure we saw that face beneath the makeup.

Rick Baker is one of the most prolific EFX artists in Hollywood. He's responsible for one of the most famous werewolf transformations in film history thanks to his work in *An American Werewolf in London*. He consulted on *The Howling*, worked on *Werewolf: The Series*, and helped change Jack Nicholson into a Wolf. Baker is a guru when it comes to the werewolf genre, and just happens to be a huge fan of them to boot. Needless to say, this film was a dream for Baker to work on.

HorrorHound: This must have been the geekiest dream come to life for you. And I know it meant a lot to Benicio to be a part of it. How big of a deal was this and were you intimidated at all by that?

Rick Baker: More than anything else I was thrilled. First of all when I heard they were going to do a remake of *The Wolfman*, I was thinking, 'Oh shit, they are going to be doing some kind of CGI Wolfman now.' And I thought I don't really have an agent, people come to me. I just gotta do *The Wolfman*, I just gotta do it. So I was actually at Universal filming something else and walked into the office of someone I knew who was an executive type and just said 'Listen, are they really gonna do *The Wolfman*?' 'Yeah, it looks like it.' 'I would just love to put my name in there, I would just love to do this movie and I'll give you a good deal.'

You know, classic universal horror films are the reason I do what I do. And Jack Pierce's work ... I just had to do it. And I'll always be thankful for Mark Romanek, the original director who was around when the film first started. Mark felt very strongly that it needed to be makeup on an actor, and he wanted me as well which I was really glad to hear.

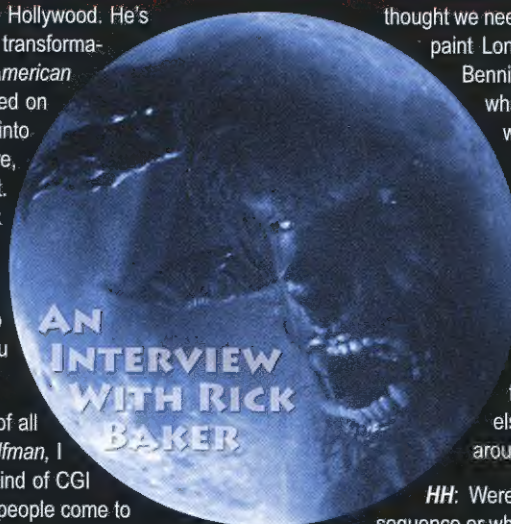
And Benni, Benicio, is a big horror movie buff, especially the classic Universal films. He'd come into the makeup trailer every day before we'd make him up and he'd have in a mylar envelope some classic horror magazine that he got online somewhere, bought on eBay and he'd bring it in and that's where we bonded. Because I knew what was on every page basically by heart, every one that he brought in. And he actually quizzed me the first couple of times, and realized that he couldn't stump me. We definitely bonded over that.

HH: We've heard the jokes about how he was already wolflike and you were going to have a hard time making him more animal. Did you think about going with a more *Curse of the Werewolf* look for him? He always made me think of a young Oliver Reed anyway.

RB: If you look at the trailer he's got Oliver Reed's hair. I didn't know what they were going to do with that. But he came in and I'm like, 'That's Oliver Reed's hair from *Curse of the Werewolf*!' Also, when I first got involved with the project, I said I needed to get a life-cast of him. There's that picture sort of floating around online of a hairy Benicio Del Toro choking Rick Baker. That was how he came to me for the life-cast day. That was kind of useless, cause that was when he was doing *Che* and was growing out all this facial hair ... all I'm going to get out of this cast is the area around his eyes. The rest is covered in hair. So it was very tough, but we finally got him towards the start of principal photography right before we started shooting the movie, and he'd shaved all that stuff off. And when he came into the makeup room where, we were shooting at Pinewood Studios, he posed in the doorway with one of his arms up and the other arm out, and it was like *Curse of the Werewolf*! It was definitely that still of Oliver Reed.

HH: The makeup in this is amazing. How long did it take you to finalize the look?

RB: That's funny because it didn't really take me that long, it just took everyone else a while to realize it. The first thing was I kinda needed to question it. First of all, kids in this day and age, when they think of werewolf movies or monster movies, they think of a CG thing running around. Will they accept a person in makeup and how is that going to go down? But then I thought, this could be like a whole brand new thing to them. What's old is new. They hadn't seen that necessarily, so I thought that could be kind of cool. Benni wanted to look like Lon Chaney Jr. As far as he was concerned, that's the Wolf Man. I had a poster of that in my bedroom as a kid. It used to scare me. And that's what I wanted to be. And I love the Wolf Man makeup, but I also



thought we needed to amp it up a hair. So the very first design I did was paint Lon Chaney Jr/Jack Pierce's Wolf Man over a picture of Benni. And then the second design I did was sort of like this is what Rick Baker would like it to be. Which is pretty much what the makeup ended up being. Then we went through, and again this happens many times on movies, a lot of people are involved with the decision making. It takes a long time to get a decision made. They want to see in between this and in between that. But I actually wound up doing a makeup on myself very early on, after doing a whole range of Photoshop paintings of different looks thinking that would convince them that I knew what I was talking about. I'll do that on a lot of films anyway, just so I know what I'm putting someone else through ... I just like making myself up and goofing around. I like playing monster.

HH: Were you okay with the use of CG in the transformation sequence or where you wanting to do something more like what you did in "*American Werewolf*?"

RB: I've already said some things that didn't get quoted right about the CG stuff. If Universal came to me and said 'Do this transformation anyway that you think best.' Would I have used CG, yes I would have, and I would have used a lot of it. I think you'd be crazy not to. It's another trick in your bag of tricks. We didn't have that when we did *American Werewolf*, so we figured out another way to do it. Mind you that I still think that makeup effects would still be a good option and a good marriage of the two



techniques.

People always try to pit the rubber guys and the digital guys against one another, but I'm a big digital fan. What I do for a hobby now, instead of doing makeup since I've been doing that for 40 something years ... I do a lot of digital stuff. I've had some of my digital work on the cover of the biggest digital magazine, and I've got a real following of fans of my digital sculpting.

I would have really liked to have been more involved with that transformation. What bugs me is that the decision didn't make a lot of sense to me. 'We'll hire this guy to do the makeup, but we will not have him as part of the transformation.'

HH: I didn't know if you had any input into that.

RB: Well, I had a little. My input initially, and this was back in the Mark Romanek days, he [wanted] *American Werewolf*, one of these show stopping transformation kind of things. I said the difference was *American Werewolf* was a four legged hound from hell. That started with a naked man, a naked hairless man turning into this four legged canine creature. So we had a lot of things to change, and stretch, and do things with. And I said, we've got Benicio Del Toro who is practically a Wolfman already and then we've got Benicio Del Toro with a bit more hair, and at minimal appliance. So I don't know how we can make a big transformation out of this. We kept trying to have meetings about it and discuss it, and it was always kind of put on the back burner cause there were always a lot of other problems.

But I think the digital guys did a great job with the transformation. Some of it is based off of my original ideas, but a lot of it is based on what they thought would be good. And I think the work is top notch. I just wish I'd had more of a part in it.

Benicio Del Toro is one of the most highly regarded actors of our generation. He's won a best actor Oscar for his role in the film *Traffic*. He's transformed himself from a slick, mumbling con man in the movie *The Usual Suspects* and from that into a drug addicted, possibly Samoan, lawyer alongside Johnny Depp in *Fear and Loathing in Las Vegas*. And then went on to play one of history's most famous political figures in an epic two part film series in *Che*. He's living out the fantasy of many a horror fan next year when he transforms once again, this time into the Wolfman.

HorrorHound: After talking to Joe Johnston, it sounds like you are a huge fan of this character and horror films in general. What was it about the character of the Wolfman that made him stand out for you?

Benicio Del Toro: Well, I'm a fan of those old Universal horror movies from the '30s, the '40s, and some of them in the '50s too. Like *Frankenstein*. The Universal ones were the initial introduction to those monster movies. I always liked the idea of the Wolfman, like this guy who can't control this thing, he's aware of it, and he wants to control it and the struggle of that. And the fantasy element of the fact that he turns into this monster. When I watched those movies as a kid, it was funny, but in a way, I always took the side of the monster. Inevitably, even with *Dracula*, you can't stop watching them, sometimes you root for them, you're like 'get away, get away!'

HH: One of the best quotes I've heard in a while was from actor Michael Sheen and it was basically that whenever he looks for heroes to play, he always finds monsters. And that could be very attributable to the Larry Talbot character.

BDT: Definitely. I mean, we could also give props to those actors in the '30s like Bela Lugosi, Boris Karloff, Lon Chaney Jr., Lon Chaney's father. They brought this element to them. You couldn't help but watch them and root for them. I also have to give credit to the makeup artists. The makeup artists had a lot to do with those horror movies that we're talking about.

HH: You're also a producer on this. How much input did you have on the makeup?

BDT: Well, when you have Rick Baker, you just give him the ball and get out of the way. That's what I did. The basic was we were both thinking in terms of the classic look, and you just toss him the ball and run with it.

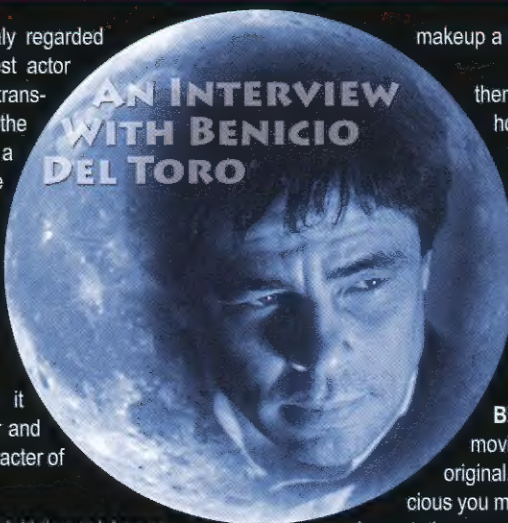
HH: How was it in the makeup? Joe was saying you were very intimidating to be around, it was disconcerting.

BDT: Oh really? [laughs] The truth comes out. Well, you sit there and you see it happening which is a lot of fun, piece by piece its happening and your watching it in the mirror. Rick and his team are working at it and it's finished you get a sense of cool! This is cool!

HH: Were you growling a lot at the mirror?

BDT: Nah, I was asleep a lot of the time, especially when they had to put the hair on. I would just lean back and sleep. When you're putting it on, it's fun. [It took] three and a half hours sometimes, at the beginning it was four. We got faster later.

But then later, during the day when you're in the makeup as an actor your inhibitions go out the window. Because your completely hiding behind this makeup, but at the same time your restricted because of the



makeup a little bit.

So there's a freedom within the limitations, and that's fun. But then the hard part comes when everyone wraps, and everyone goes home, I have to go sit on that chair, and they have to scrap that makeup off my face. That's piece by piece and would take sometimes two and a half hours. It got better towards the end, but still they are scraping it off your face, and it doesn't necessarily come off easy. That was the hard part. Much kudos to those guys back in the day, you know?

HH: So did you ever feel pressure yourself bringing back a classic Universal character that, unlike *Dracula*, has never been reimagined before?

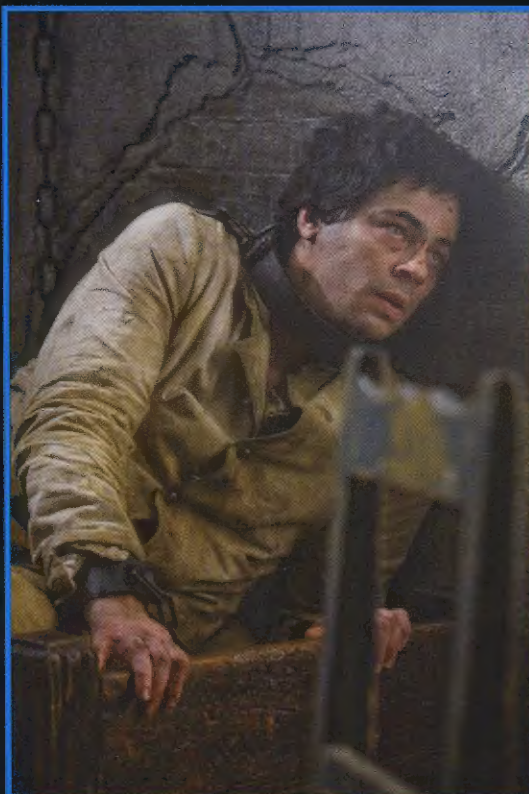
BDT: There is an element of pressure, of course. You respect the movie, you respect the actor, you respect the people involved in the original. I wanted to have some fun with it as well, and if you get too precious you might lose the fun of exploring this or exploring that. But there is an element, that you want to honor the original, and you want pay your tribute to it. And I think everybody involved had that clear. We wanted to do justice to the original in a way, and emulate it to an extent. With the makeup and the story ... even though there are differences, keeping it close to the original.

HH: One of those differences is obviously the Anthony Hopkins character being very different from the original film's version. How was that working with him as a father/son dynamic?

BDT: That's a take Andrew Kevin Walker brought into this new version of the *Wolfman* which is a difference between, the father and son [relationship] in the original is much warmer. The relationship between them here is far colder.

HH: The transformation scene in the trailer, as well as the entire hospital scene itself looks brutal. What are your thoughts on this scene?

BDT: The insane asylum. ... The dunking into the water backwards was a little ... risky. We had signs if anything goes wrong. If the chair gets stuck underwater, I would make a sign, and they'd come and rescue me. You have water on your brain for the next two days.



HH: Whenever I see a transformation scene in a movie like this, the actors always seem to be in complete agony, and I always think they have to go somewhere very bad inside their head to get that to come across. How did that effect you, and what did you do to convey that?

BDT: There's elements of physicality that you take yourself to, you might have a sore shoulder the next day. Or a headache from yelling or whatever. But besides that, you do the best you can and convince the audience that the character's going through some sort of pain or some sort of dilemma.

HH: So in the end was this a dream come true for you, to be able to be this character?

BDT: Yeah, I mean, it wasn't a completely premeditated dream, it's some sort of dream I think it's the journey of the actor, you know? I started acting 20 years ago and to be able to interpret one of your favorite characters in movies, or one of your favorites for the longest time, cause I was a fan of these movies when I was a kid, is sort of like a dream come true, definitely. I got lucky that we had a chance to present the idea to Universal and Universal went for it. Hopefully we do it justice, and the movie will be liked. There's that element of: 'I'm lucky to be in that position.' I'm not going to sit here and act like it's just another movie.

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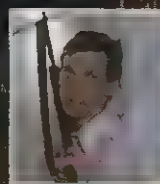
Ken Foree
Dawn of the Dead,
The Devil's Rejects,
Rob Zombie's Halloween
Live Evil, Dead Bones,
Zone of the Dead



Adrienne Barbeau
The Fog, Creepshow,
Swamp Thing,
Two Evil Eyes,
The Twilight Zone
Carnivale



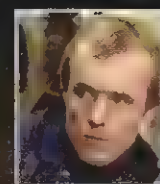
Tom Savini
Dawn of the Dead, Maniac,
Friday the 13th, From Dusk
Till Dawn, Planet Terror,
Knightriders, Lost Boys 2
Creepshow



David Emge
Dawn of the Dead,
Basket Case II,
Hellmaster



Gaylen Ross
Dawn of the Dead,
Madman, Creepshow



Scott Reiniger
Dawn of the Dead,
Knightriders



Joe Pilato
Day of the Dead,
Dawn of the Dead,
Pulp Fiction, War Dog



Bill Hinzman
Night of the Living Dead,
Flesh Eater, Santa Claws,
Shadow: Dead Riot,
the upcoming River of
Darkness



John Russo
Night of the Living Dead,
Majorettes, Santa Claws,
Return of the Living Dead,
Escape of the Living Dead,
Shadows



Russ Streiner
Night of the Living Dead,
There's Always Vanilla,
Majorettes



Gary Klar
Day of the Dead, Big,
Former NFL Football Player



John Amplas
Martin,
Dawn of the Dead,
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Sir Anthony Hopkins doesn't need much in the way of introduction. He's portrayed what many consider the most famous fictional serial killer of all time in the Oscar winning *Silence of the Lambs* in the guise of Dr. Hannibal Lecter. He was also unforgettable as vampire hunter, Van Helsing in *Bram Stoker's Dracula*. Hopkins is a legend of the silver screen and he's now helping to bring another legend back to the screen with his turn in *The Wolfman* as the father of Lawrence Talbot.

HorrorHound: You just saw the final film from what I hear. What did you think of it?

Anthony Hopkins: I can't talk about the film in terms of story, I can't give anything away. It is a wonderful film, very very entertaining. Not that I can predict, but I think it's going to be a big big hit. Because it's very fast, and full entertainment! ... if you can call that kind of film entertainment. It's the sort film kids like today, although it has an R-rating. I think it's one of those power hit movies, they've obviously got confidence in it, giving it a wide release.

HH: It looks very gothic, very much like the old Hammer films used to look.

AH: It is that, exactly. It's an American version of Hammer. It's real, of course, but it



looks very stylized, very much like the old Hammer films were. Benicio Del Toro is terrific in it, and so is Emily Blunt, and I'm okay in it. I guessed it was going to be a good movie, and a big movie, but this is beyond expectations. They've done some tremendous editing, the music and the cast.

HH: Your character is very different from the original film's version of Claude Rains's Sir John Talbot. Can you tell us without getting yourself into trouble about that character as he is now, and why they decided to change him?

AH: I never saw the original film with Lon Chaney. I did see it many years ago, but I didn't want to go back ... I wanted to create a man who was sort of eccentric. So I got the script and I sort of reinvented myself into it. I wanted him to be very quiet and very strange. Living in this huge house, like Havisham in *Great Expectations*, which is empty and haunted. I think it came off well. I worked meticulously on getting it to be a low key performance because you didn't want to give anything away.

HH: Did you and Benicio work together at all beforehand to create a semblance of the father/son relationship that is to be conveyed in the film?

AH: Nothing ... we just poked the lines and showed up. The thing about Benicio is he's Spanish and I'm not. I'm Welsh. But in the film, there is a prominent painting of his mother who was Spanish. This lovely Spanish woman, and I'm married to her, and she's killed. So that's the combination, it's an estranged part. They aren't close at all. Benicio plays his part as a man very bewildered by his strange father. He doesn't do anything bad, he's just odd and kind of remote. He's a scruffy old guy who walks around this old house. And then something is revealed in the film, but I won't give that part away.



HH: Do you think that these films have taken this morality tale mantle that we've sort of progressed from Shakespeare to these classic films as being the modernized cautionary tales?

AH: I suppose the legends. I'm going to be playing Odin in *Thor*, the comic based off the Nordic mythology. Or like the *Lord of the Rings*. I think what *Wolfman* represents in a way is *Beauty and the Beast*. I think the *Beast* ... I think *Jekyll and Hyde*. *Jekyll and Hyde* was a creation of the personality by Robert Louis Stevenson of the alcoholic or the drunkard changing personality. And that *Jekyll and Hyde* are the split personality, and I think in this film, it's a more grotesque form of it. Of a disease or a sickness or whatever it's called ... lycanthropy.

But it's the *Beauty and the Beast*, it's the lost soul who descends into hell and becomes the undead. I think the great legends like *Dracula* and *Frankenstein* - I think they all come out of the dark subconscious, like Mary Shelley when she was writing *Frankenstein*, she was a young girl when she wrote it. It's an ingenious type of invention, but it taps into the *Beauty and the Beast* concept like the Jean Cocteau *Beast*. *Dracula* is another shadowy archetype of the unconscious mind.

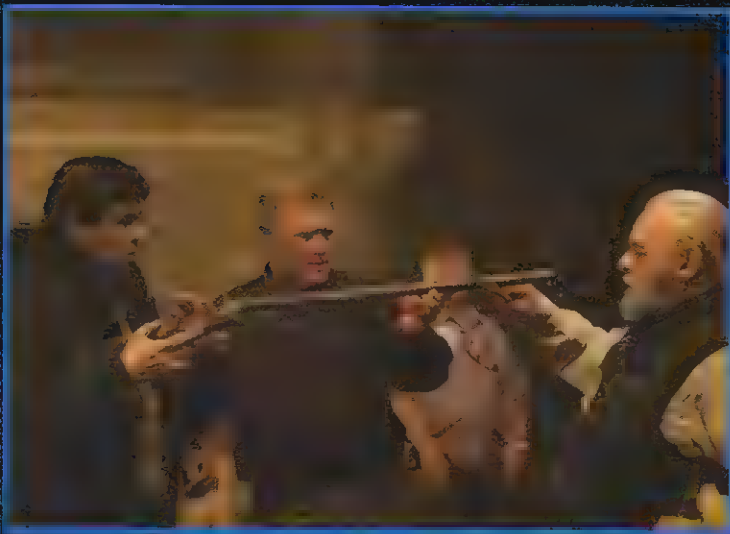
HH: Many people see these creatures and monsters as heroic in many ways, and relatable more so than the heroes of the stories.

AH: Well, we have that dark side in us. And not to journey into psychology, but we all have that shadowy side to us. Hannibal Lecter was an easy part to play because I'm mad, and I know how to tap into that ... plummeting into those depths. No, you learn the lines and the text guides you. You don't have to transform, and grow fangs, and what have you to play a part. You just go, 'What is the best way to play this role?'

Let's see, this part is John Talbot. I can either come out looking like some monstrous creature like Christopher Lee in *Dracula* or I can just play him like he's a farmer, that he's just come out of the fields that he's been in all day. Cause that's what I wanted to play, he's this man who lives in this huge house, he's absolutely filthy, he's got dirty fingernails, dirty teeth, and he seemed like an old tramp. He's been working on the land, and I wear a kind of farmer's hat at one point in it, and I fire a shotgun to get these people off my land.

The only method I use is to imagine what people say about the guy I'm playing. I try to imagine beyond the confines of the movie, and wonder what would people say of him. I even discuss this with the director. I think people in the village would say, 'Do you know Sir John Talbot?' 'Oh yeah, he's a strange man.' 'What is he like?' 'No one knows him, he's a very odd man. He's kind of rude.' 'He just shuffles along in his own way.' 'Know anything else about him?'

He just seems eccentric, but what's hidden inside him is this monstrous nature, and you don't have to give it away you know? You don't have to give that information to the audience, let them find it themselves.



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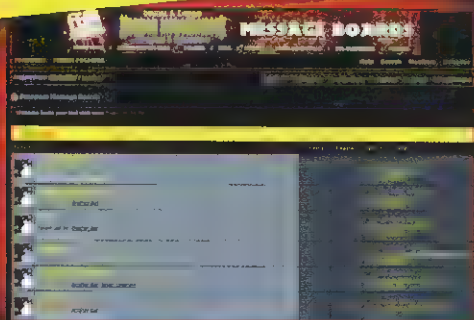
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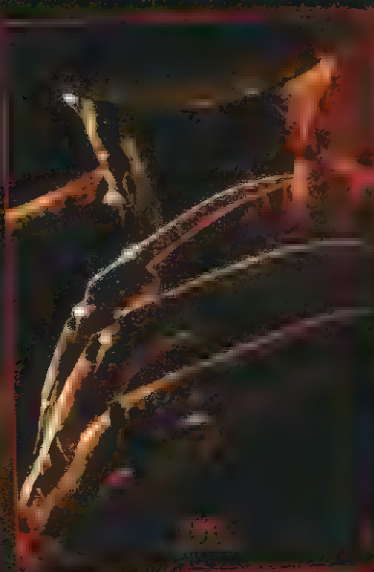
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Moving Back to Elm Street • Part 1 – The Creators

by Jessica Dwyer



Freddy Krueger was my first. And by that I mean he was my first slasher, the reason for my love of this subgenre of horror film, the one that set me on that dark path which also led to *Halloween* and *Friday the 13th* (as well as numerous others). The old man in the fedora got me hooked... and that makes him pretty special to me.

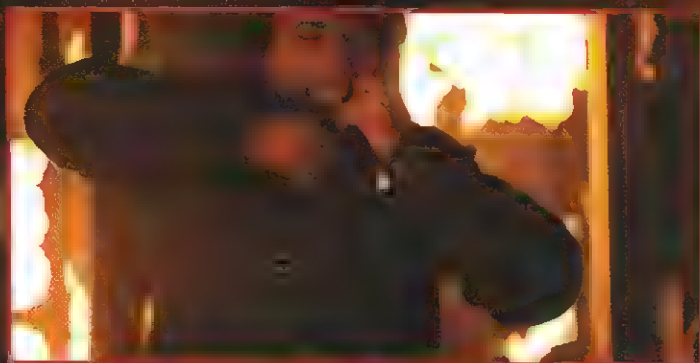
Over the years, *A Nightmare on Elm Street* became one of the biggest horror franchises in the history of cinema. Freddy has something over the man in the hockey mask or Michael Myers and his Haddonfield spawn: Freddy

talks a lot. Freddy's personality and sense of twisted (and dark) humor helped make him stand apart from the typical slasher film villain. He's got a wit and he uses it in many of his killings as a way of adding that little extra twist to the knife (or in his case - glove).

But that sense of humor over the years took the edge away from Freddy. He wasn't as scary as he was in the beginning. People were laughing more than screaming or shuddering. And even with the inventive *New Nightmare* bringing Krueger into reality and turning him into a boogeyman-made-flesh, the damage had been done. Even with the darker turn Freddy took in *Freddy vs. Jason*, there was still something missing, while fun, that lessened the scare.

The gloved one had lost his edge. Over the years, rumors and script ideas made their way around Hollywood. Many of them had Krueger fighting another icon in the way of Michael Myers or Ash from *Evil Dead*... or both at the same time. The world of comics brought Freddy back to (un)life with some gory, scary storylines that showed the dark side of Freddy, but kept the snark and found a balance that worked. But film fans were out of luck.

Enter Platinum Dunes. The production company has been the force behind the rebirth of icons of the slasher genre since 2003. They slapped a new dead skin mask on Leatherface, scoring two hit films. After *"Chainsaw,"* the filmmakers focused their attention to *Amityville Horror* and *The Hitcher* before moving on to Camp Crystal Lake, breeding bloody life back into the *Friday the 13th* franchise. The success of these films made it clear that the time was right for a visit back to the most famous street in horror.



Michael Bay and company picked up director Samuel Bayer, whose career had consisted of commercials and some of the most highly acclaimed music videos of the past couple decades (including work for Nirvana, Marilyn Manson and My Chemical Romance).

Producers Brad Fuller and Andrew Form wanted the film to get back to the horror of the original. They wanted Freddy's darkness to show through, with less of the comedic aspects that were still seen in *Freddy vs. Jason*. The cerebral and



instinctual horror of being hunted in your dreams that made Freddy one of the biggest, baddest boogymen of all time.

With a script penned by Wesley Strick (*Arachnophobia* and *Cape Fear*) and given a rewrite by Eric Heisserer production was set to begin in late spring/early summer of 2009. In June of '09, I was given the opportunity to visit the set of *A Nightmare on Elm Street* while filming was taking place in Chicago, Illinois. While there, I had a chance to speak with the filmmakers and actors who were treading into the land of this much beloved franchise.

Our coverage of *"Nightmare"* will be spread out over two issues (see next issue for part 2), each focusing on the two groups behind the nightmares. In part one we focus on the crew behind the camera: Andrew Form (producer), Samuel Bayer (director) and Andrew Clement (makeup designer).

HorrorHound: How is this film a reimagining?

Andrew Form: We compare this to our take on *The Texas Chainsaw Massacre*. It's very similar with *Nightmare*; unlike what we did with *Friday the 13th* where we sort of cherry-picked... we picked stuff that we loved. This one is based fully on the original, just like we did with *Chainsaw*.

HH: Did you find this film difficult to remake considering its connection with Robert Englund, the only man who has ever played Freddy?

AF: Yeah, and really he is the first villain we've dealt with that talks. Leatherface and Jason don't say much. So you have one guy... Robert Englund who played him for seven movies and one *Freddy vs. Jason* film, so it was very difficult bringing a new Freddy back to life.

HH: The massive rumor mill known as the Internet has already been talking about a new *Freddy vs. Jason* film. Would this be something that Jackie would be a part of if it happened?

AF: Well, no one has really talked to us yet about that at all. We're just excited to have Jackie playing Fred Krueger right now. That would be [a question] for him. [As of this article going to press, both leads, Jackie Earle Haley and Ronny Mara, have signed on for a TBD *Nightmare* sequel.]

HH: What are the pros and cons of doing these remakes as the backlash becomes pretty severe to the filmmakers when fans don't want them?

AF: As everybody knows, we get hit hard on these. Not all the time, sometimes you get some positive comments. I think at first everybody wants to hate. I think it started with *Chainsaw*, eight years ago when people heard we were remaking that film. They hit us hard, but after they saw the film they came around. You know, they didn't apologize, but said 'we shouldn't have been so hard up front, we didn't know what you guys were doing, we respect what you guys are doing and we're glad that you brought it back.'

But with *Nightmare*, *Friday the 13th*, and *Chainsaw* we are just happy to work with an iconic villain like this and to bring them to the screen again. For a hundred years they've been making movies about the Mummy, and Frankenstein and the Wolfman. People are continuously taking those characters and reinventing them.

Samuel Bayer – Director

HH: What's the biggest obstacle for you as the director? Is it getting a new Freddy Krueger to be accepted?

Samuel Bayer: I don't think so. I think it's a common mantra that I've had while making this movie. I like what Christopher Nolan did with *Batman*. I think Tim Burton is an amazing director, but I think that Christopher Nolan reinvented, to a degree, the superhero genre. Heath Ledger's portrayal made people forget about Jack Nicholson. The new Batmobile made me forget about the old Batmobile. And I think that's the way we're approaching *Nightmare*.

If people are holding on to the past, I think they are making a mistake cause it's not just reimagining it, but reinventing it in a much darker, more serious more thought out way.

HH: What's the heart of the story for you?

SB: The emotional core ... and I think it's hinted at in the originals, is the strained relationship between adolescence and adults. Kind of like the secret world that adolescence live in and the kind of world that Freddy could live in.

There's a subtext in this movie and that's the sins of the father. I think the parents have made some mistakes in our movie. And the mythology of Freddy Krueger ... he's seeking vengeance.

HH: The score and music from the first films helped really set the tone of the story. With your history in the music industry, what are you hoping to do with the score and will we hear the original theme again?

SB: The score's really cool. And maybe to a degree it's a little reminiscent of 80s music. You hear a lot of synthesizer and I think it's important that we do something rather timeless. I think that you've got to be very careful that don't do anything to make the movie feel too dated or too nostalgic. But I love the old theme, and I think it's really cool. I have been thinking about music a lot, but I think it'll be something orchestral and something really big.

HH: How many steps ahead do you have to be to make this mix between the dream world and reality?

SB: I want my transitions to be rather seamless. You know? I want audiences to have to look twice, to see where reality stopped and the dreams begin. And one of the great things about this movie is we've got advances in technology that they didn't have years ago. And I really think it's going to help those transitions to be that much more seamless. And we're not relying on computer generated effects. We're doing a lot of stuff in-camera, but stuff is going to be pretty seamless.



we did a lot of things that were echoed. The first thing I did was put up all the makeups that had been done over the years on the board to see what the arch of Freddy was. And it's pretty broad what he became towards the end of the more stylized things, like *New Nightmare* and all that. And then we just started playing with it. We started seeing what Sam responded to and what everybody liked and where everybody's head was at. And I started taking some cues from the story. It was sort of really nebulous at the time. And I think we came up with something different.

HH: So how is it different?

AC: Freddy's a little more of a realistically burned person. I think that's a departure. We don't have some of the more stylized things that were happening with the color. We've remodeled and gone with a more realistic skin sort of look. In the old makeup, there was a larger nose that happened. But we see Jackie so much prior to being burned in this, I didn't see the sense of going with all of a sudden bigger nose ... why all of a sudden does he have this sort of bigger, witch nose that [Freddy] had in the last one?

We're using silicon now, instead of the foam that was used before. So we've got a lot more translucency to believability to the skin when he's on set.

HH: How long does it take to apply?

AC: The very first time we applied it, it was six hours. And that was because we didn't have the color down; we didn't know where we were going with it. But the next day it was five hours, the next time was four hours ... and now we've got it down. We just did three hours today.

HH: With him being more of a realistic burn victim in appearance, does this elude to the film's turn towards a more grittiness and realism?

AC: It feels to me that it is more realistic and gritty. All put together, it finally shows. But it does look dark; it doesn't look campy at all. It looks very serious. I mean, we don't have any giant Freddy snakes or anything like that. It's a real nightmare.

A real nightmare, that's what fans want, and that's what it sounds like these dream masters are going to give us. We're going to see what led up to Freddy becoming the monster that we all know and love. We're going to see his fate being decided at the hands of Elm Street's parents, and from the rumors around going online, we may see that Freddy was a victim himself, or his guilt (or innocence) will be left to the minds of the film goers.

With the recent release of the trailer fans got a first glimpse of this new take on the classic. There are nods to the first film clearly visible (the bathtub scene) and some newly iconic-looking shots (Freddy tearing open his shirt to reveal the red and green sweater beneath).

We'll be back in our next issue with our second trip down Elm Street where we'll be talking with those in front of the camera, the actors who are set to bring these characters back to life. Jackie Earle Haley, Rooney Mara, and Kyle Gallner will be on hand to talk about life under the glove. Until then, "1 ... 2 ... Freddy's coming for you."



Andrew Clement – Makeup Designer

HH: What's different and what's the same with the new design for Freddy?

Andrew Clement: What did I want to do differently? I want this really open minded. I wanted to fulfill everyone's desires that they were interested in seeing. About January I started putting concept art up on the wall, all these different things that could possibly be Freddy. There are a bunch of different ways a person could be burned. I just sort of wanted to know where everyone's head was at.

I have a lot of respect for the old makeup. And I just wanted to be sure that

Hollywood's Gone CRAZY!

by Eric Newell



If it's true that horror films are products of their times, then it seems inevitable that 1973 would end up being the year that spawned George Romero's paranoid, anti-militaristic masterpiece *The Crazies*. Whether it was America's withdrawal from Vietnam, the Watergate scandal, or the ever escalating Cold War, 1973 was a year that gave Americans plenty to be angsty about. At the time, Romero was one of an expanding group of ex-flower-children auteurs, who were turning to film as a medium to express their disappointment in the death of the "free love" movement of the 1960s. The American dream was dead in their eyes, and they took to the big screen to

express their anger over its demise.

That angst is readily apparent in Romero's fourth feature film, which presents a cadre of small town inhabitants who become unwittingly contaminated by a bio-agent, "Code Name: Trixie," which has been released into their populace. The film begins as the military is arriving on the scene, an action that Romero makes clear is not going to be positive. Although in the end, he portrays the army officers as being just as frightened as the townspeople, it is impossible to escape the ominous image of the infantrymen in their gas-masks and hazmat suits bursting into people's bedrooms in the dark.

After being released in a handful of territories on a limited basis (the norm for low budget horror films at the time), *The Crazies* ended up under performing at the box office and was seen as somewhat of a failure for Romero. As with most films considered "classics" these days, *The Crazies* saw new life on video store shelves in the 1980s, and thanks to DVD has become a household name among die-hard horror fans.

Which brings us to 2010, an equally turbulent time for America, and Overture Films' upcoming big screen remake. We recently sat down with the film's director, Breck Eisner, whose feature credits include *Sahara* and the upcoming *Creature from the Black Lagoon* remake, to discuss the process of rebooting a beloved horror film.

HorrorHound: Were you nervous about remaking a George Romero film?

Breck Eisner: I was certainly nervous about remaking a movie by an acknowledged master of the genre, but having Romero signed on as an EP gave me some level of comfort. I think we stayed true to the spirit of his original film while still adding our own point of view. This is still a movie about the government coming in and taking over a small town, and doing whatever it takes to cover up their original mistake. It's a scary concept that is still sadly even more relevant in today's 21st century world. The original was a movie I'd seen as a teenager, so it was fun to view it again so many years later, but it had been a while.



HH: The story looks pretty different, are there any nods or homages to the original in the film?

BE: The story is somewhat different, but we definitely tried to keep a lot of what made it great. One homage I really loved is that we got Lynn Lowry, one of the stars of the original movie, to do a cameo. And it was a little like having horror royalty on set when she was there. She really has a ton of great stories about the old days and is an absolute pleasure to work with. There are a few other hidden and not-so-hidden homages in the movie, but you'll have to go see it to find them.

HH: The "Crazies" in the trailer seem very zombie-like. Would you describe them that way?

BE: We try not to call this a "zombie movie," just as Romero didn't call the original a "zombie movie." It was one of his earlier movies - the first horror he'd done after *Night of the Living Dead*, and I think at the time he was trying to stay away from being known as the "zombie guy." You can see pretty clearly that it's still a Romero movie, but he was focusing more on this idea of the people in the town going insane. The toxin brings out the inner demons in each of the town's inhabitants in different ways. Of course violence is one of the prominent expressions of the disease, but this violence manifests itself in different and unique ways for each individual.

HH: Can you talk about working with Timothy Olyphant as your lead?

BE: He was a true pleasure to work with. Not only is he an excellent actor, but he is also a fantastic reader. One of the jobs of the lead actor in a film is to help inspire and motivate the other actors. People often don't realize this, but Tim proved to be an amazing asset to me. On a movie like *The Crazies* where budget and time are tight, I really did find myself leaning on Tim to help get everything done and still keep the tone on set as enjoyable as possible when you're waist-deep in sludgy mosquito-infested swamps in the middle of Georgia for 12 hours straight.

HH: How would you describe the film to fans?

BE: I hope that fans are going to be really pleased by the movie. We've tried to stay true to the ideas in the original, while also making a movie for a new generation of horror audiences. I like to think the movie is really scary, but also smart and suspenseful - it's not just an hour and a half of gore and screaming maniacs. Hopefully, this is a movie people will want to see more than once to catch all the little details we put in, to see some great performances by Tim, Radha, Danielle and Joe and to get the crap scared out of them again and again.

HH: Is it left open to a sequel?

BE: There aren't yet any plans for a sequel in the mix, but the movie does have a somewhat open ending that leaves you wondering what could happen next. We'll have to see what the fans want. ...

... *The Crazies* opens February 26th, 2009.

A COUPLE QUICK QUESTIONS WITH CHRIS CARNEL

us how you fell into this project?

Chris Carnel: I was a huge fan of the original movie, and I was always a fan of George Romero. I was in the industry for a while, and I was always looking for a chance to work with him. I was in the industry for a while, and I was always looking for a chance to work with him. I was in the industry for a while, and I was always looking for a chance to work with him.

Chris Carnel: I was a huge fan of the original movie, and I was always a fan of George Romero. I was in the industry for a while, and I was always looking for a chance to work with him. I was in the industry for a while, and I was always looking for a chance to work with him. I was in the industry for a while, and I was always looking for a chance to work with him.

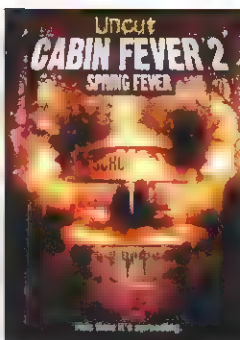
ponsored by *The Crazies*

Did You Know? *The Crazies* is the first George Romero film to be remade outside of his zombie saga (*Night, Dawn and Day of the Dead* have all been remade to date).

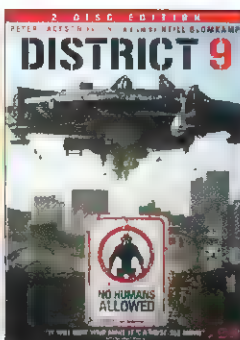
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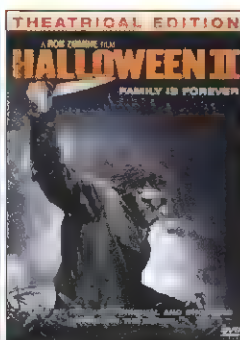
A Perfect Getaway, starring Mila Jovovich, Steve Zahn, and Timothy Olyphant, hits DVD on December 29th. The disc will include the theatrical and director's cut of the film. No extra material will be on the DVD release; however, the Blu-ray disc for the film will feature the original script-ed ending.



The long anticipated follow-up to 2002's *Cabin Fever* (dubbed *Spring Fever*) has been announced for a February 16th release (directed by Ti West). Extras include an audio commentary with the actors, a "blood gag" reel and a special effects make-up featurette. Eli Roth was not involved.



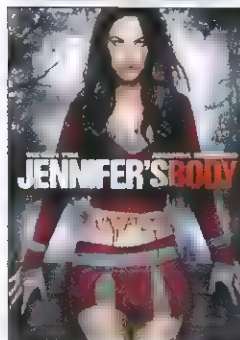
Whether or not it's considered horror, or in the vein of horror, this Peter Jackson-produced hand-cam feature definitely delivered the goods, and the DVD/BD release (in stores as of December 22nd) delivers even more! Commentary, docus and featurettes litter the BD release of this film!



Halloween 2 becomes available on January 2nd in both theatrical and director's cut versions of the film. Extras include deleted and alternate scenes, audio footage, Uncle Seymour Coffins' stand-up routines, a Michael - interior feature, music videos, blooper reel, commentary and more!



The Final Destination (i.e., *Final Destination 4*) hits DVD and BD on January 5th! Each will include 2-D and 3-D versions of the film, along with two pairs of 3-D glasses. The Blu-ray release will include alternate endings, deleted scenes, featurettes, BD-Live features and a digital copy of the film.



While it may not have sparked much interest at the box office, the reviews for *Jennifer's Body* lead one to believe this title is scheduled for cult status after a few years. Features for this December 29th release include commentary (DVD), dianas, gag reel, deleted scenes and featurettes (BD only).



The William Shatner "classic" killer arachnid movie, *Kingdom of the Spiders*, is set for a special edition DVD release on January 19th thanks to the Shout! Factory. Bonus features for this "SE" include a new Shatner interview, Spider Wrangler featurette, commentary, behind-the-scenes footage and more!



On top of the *MST3K* volume XVI (now in stores) which came with an exclusive Tom Servo figurine, The Shout! Factory has also announced Vol. XVII for a March 16th, 2010 release! The four films included in XVII are: *The Crawling Eye*, *The Final Sacrifice*, *Blood Waters of Dr Z* and *The Beatniks*.



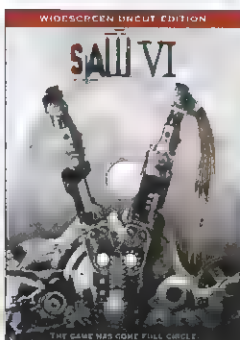
Pandorum will be available to own on December 22nd. Extras will include an audio commentary, a *World of Elysium: Behind the Scenes* featurette, a *Flight Team Training Video*, deleted and alternate scenes and still galleries. The Blu-ray release will also include a digital copy of the film.



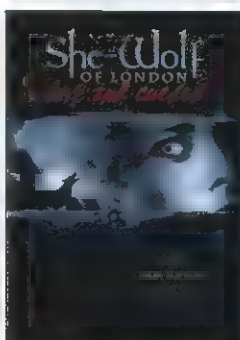
Paramount releases one of the hottest indie films of all time on December 29th. Both the DVD and Blu-ray releases will include the original theatrical version of the film, plus an unrated version with a shocking alternate ending not seen in theaters. A digital copy of the film will also accompany the Blu-ray disc.



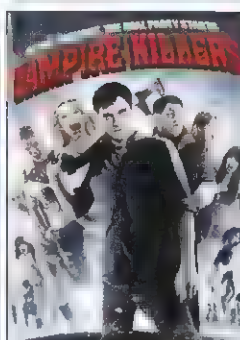
As it was announced on Code Red's blog last month that "Rituals is coming soon, uncut and in the best possible presentation from the producer's private print." One of *HorrorHound's* 20 greatest films missing from our DVD collections is finally available on home video on December 22nd!



Saw VI hits DVD and BD on January 26th - each will include the first original *Saw* so viewers can see "where it all began." Featurettes, an exclusive look at the *Halloween Horror Nights* *Saw* maze, music videos, and audio commentaries come littered throughout this packed DVD release!



Universal Home Video announced the release date for the complete series of *She-Wolf of London*. Available on February 2nd, this 4-disc set will include all 20 episodes (presented in full frame with English Dolby Digital 2.0 Stereo tracks) Preview trailers will be the only bonus features included in this set.



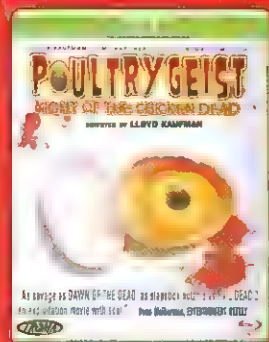
The British horror/comedy title, *Lesbian Vampire Killers* (or just *Vampire Killers*, as its title has been dumbed down for its US release) has been issued a street date of December 29th. A fun and inventive film, fans of *Shaun of the Dead* or *Hammer* vampire films will want to give this flick a spin!



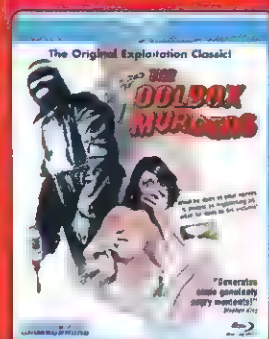
The laugh-out-loud roller coaster ride of a zombie film, *Zombieland*, has been announced for a February 2nd DVD release! While not all of the features have been revealed, the Blu-ray disc will include deleted scenes, featurettes and a "Beyond the Graveyard" picture in picture exclusive feature to be revealed.

BLU-RAY

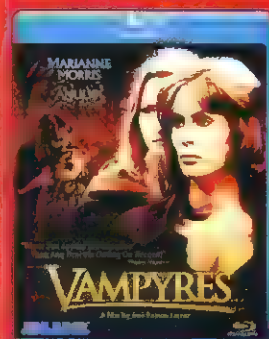
While this past fall's haunting season ushered in an amazing amount of new Blu-ray releases for classic horror (including *Cujo*, *Near Dark*, *My Bloody Valentine* and *Night of the Creeps*) this winter's release schedule is a bit lighter. Outside of DVD/BD releases of new films (left) here are some stand-out newcomers!



Troma announced their first foray into the Blu-ray market with the release of *Poultrygeist: Night of the Chicken Dead*. In stores February 23rd, this disc will be packed with bonus material, including a commentary with Lloyd Kaufman, interviews, featurettes and more!



In stores on January 26th, Blue Underground continues their impressive BD releases with the 1978 slasher - *The Toolbox Murders*! A crew commentary (including producer Tony DiNo) interview with star Marianne Walter, and trailers will be included.



Vampyres was announced by Blue Underground for a March 30th BD release. Presented in a new HD transfer that restores all of the controversial gore footage missing from other versions; this disc will include a commentary, interviews, foreign trailer, and US trailers.



555 (Slaughterhouse Entertainment)

Donut fans will enjoy this cop drama infused horror flick. One of the first low-budget slasher films to be shot on video, it delivered kills right on par with the clean decapitation featured on the front of its box. It may have rented more often if not for the pink cover. Nothing scares HorrorHounds away faster than the color pink. This lost VHS gem is coming to DVD in the next year courtesy of Massacre Video.



Lunchmeat (Tapeworm Productions)

Country cooking connoisseurs will want to avoid this cannibal hillbilly romp. This fried cheese-filled stick of a film was dipped in red sauce on the cover, but sadly tasted quite bland overall. Nice looking dish - just not that tasty to eat!



Gore Gore Girls (Midnight Video)

Master chef Herschell Gordon Lewis proves here he knows more than how to cater an Egyptian feast, by delivering all that is promised on this video cover, and more. This release of the *Gore Gore Girls* from the bygone video company Midnight Video rewards viewers time and time again. Face mutilations, lactating severed nipples and stabbings galore!

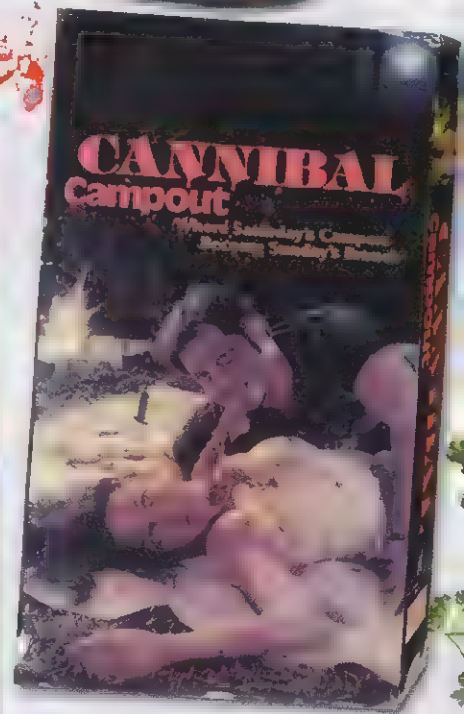


Jungle Holocaust (Video City Productions)

Carnivores and headhunters are in for a real treat here. Although the gore is obscured behind the logo on the cover, this jungle exploitation picture packs a punch and offers several cooking tips from alligator cuisine, to how to cook a female in less than half an hour

Gore Hound GO MET I by Aaron Crowe

Over the past two years the Video Invasion article series has presented some of the most memorable video companies and their artistically driven VHS covers; often the artwork was colorful and lurid while some photo covers were literally dripping with blood. This powerful marketing technique was employed by several companies who knew what it took to rent videos to horror fans: gore splattered VHS covers! Often the more grue that appeared on the box the more often the tape rented. The level of what was accepted



Cannibal Campout (Donna Michele Productions)

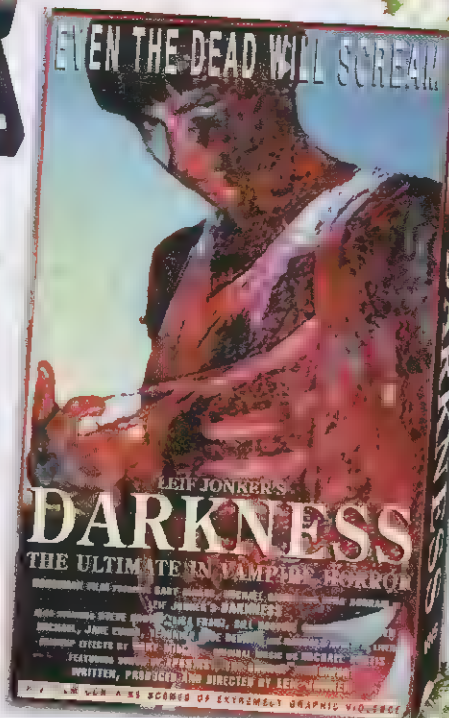
Roasted marshmallows and s'mores, or is that gore? This film was one of the reasons that people started reading movie reviews. Although the cover paints a romantic image of a woman being eaten next to a campfire, the film delivers something quite different in turn. The gore never equaled that of which was displayed on the cover, but the box did its job in tricking many into trading 90 minutes of their life for a mere rental fee.

RE- DINING

and Matt Moore



ed was pushed as far as it could before landing the film in the adult section. Even the threat of being hidden away in the curtained room did not stop some of these video companies from pushing the level of indecency to its breaking point. Gore seeking fans ate it up, but did all these covers tell the whole truth or was it all just smoke and mirrors? As GoreHound and Video Invasion pull over for a bite to eat, we present you with our menu of the sickest VHS covers that delivered the goods, and a few leftovers not worth reheating. So please sit back, grab your barf bag and dig in!



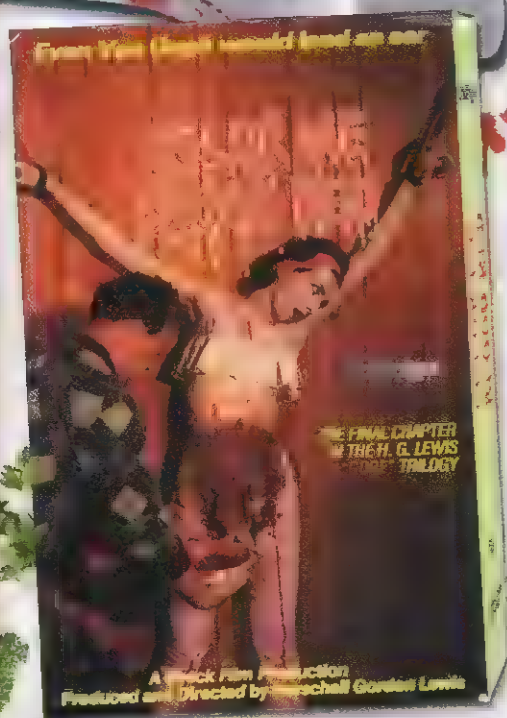
Darkness (Film Threat)

One of the better shot-on-video films for its time, *Darkness* suffers from bad acting and a mediocre plotline, but the gore was top notch. The meltdown sequence as displayed on the cover was all practical effects, and is by far one of the best to date. No burn to dust here, more of a shower of red sauce that only an Italian bistro could offer! A must see!



Alien Prey (Comet Video)

From out of this world and into our VCR, courtesy of the defunct company Comet Video, comes *Alien Prey*. A grade-A example of the marketing strategy known only as "bait and switch." While the cover was splattered in red, the movie itself did not reward slow eaters and ran far too long with kills not worth the wait. However, its cover is worth a double take!



Color Me Blood Red (Continental Video)

Easily one of the most memorable and notorious VHS covers of the Video Invasion. Those who enjoy a bit of artistic flair with their babes and bloodshed, this final chapter in H.G. Lewis's Blood Trilogy is for you. This was one of the first VHS covers to be pulled from shelves at the height of the rental boom; box art never really got much more explicit than this. Well worth its weight in cheese!



The Abomination (Donna Michele Productions)

Those with exotic appetites will not want to pass this one up. Starring a monster eerily reminiscent of the Deadly Spawn, this odd ball delicacy shot on video truly pleases the palate. Packed with cheese and a confusing storyline, this film's cover "meats" its intended expectations.



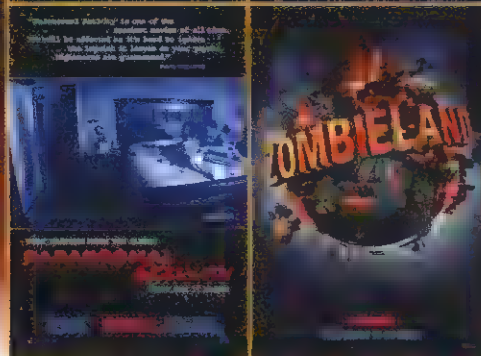
Wizard of Gore (Midnight Video)

Another H.G. Lewis classic proves yet again why he is dubbed the Godfather of Gore. This film truly delivered on both its title and cover, not to mention the buckets upon buckets of gore and the first on-screen chainsawing with no pull away. Yummy!

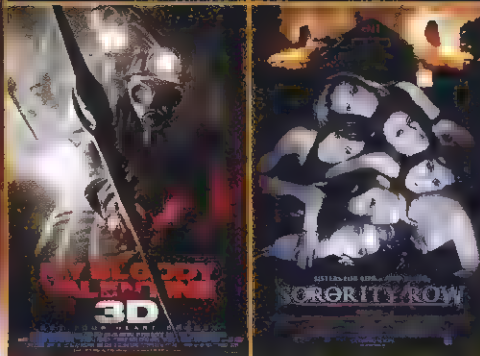
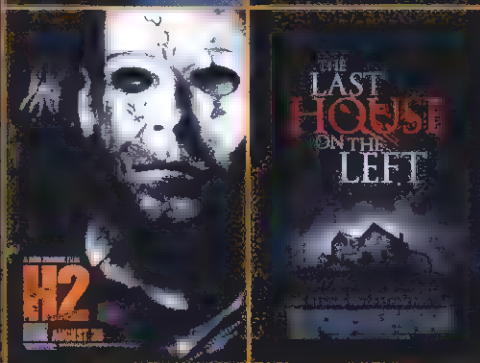
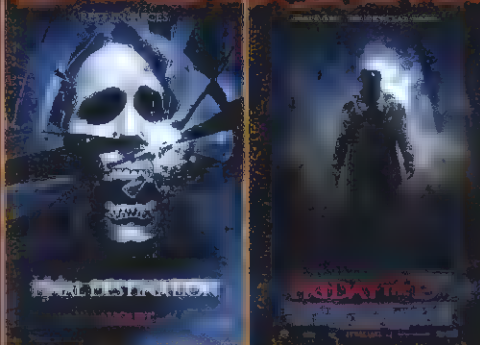
HORRORHOUND'S BEST IN HORROR - 2009 VOTING

Every year in HorrorHound Magazine, we come up with our picks for the best films, DVDs, comic books and collectibles - and ask you, the readers, to submit your picks for the best of the best! For 2009, we have a great group of nominees - some of which saw limited release in 2008 (although were not widely available till this year - a requirement to be included in each year's voting). Below we have broken down each film by release (theatrical-original, theatrical-remake/sequel and direct-to-DVD/limited release). An expanded list of nominees (including best director, actor, actress and gore scene) is detailed below. Just send your picks to HorrorHound today and voice your opinion of which films deserve the mantle as "Best of 2009!"

BEST MOVIE (ORIGINAL)



BEST MOVIE (REMAKE/SEQUEL)



BEST MOVIE (DTV/LIMITED RELEASE)



HORRORHOUND'S BEST OF 2009 VOTING:

Voting Rules and Information: Please circle one choice per category (or write down your selections on a separate piece of paper, or e-mail them to mail@horrorhound.com). For snail-mail send your picks to the address provided below. All ballots must be received by January 30th. The winners will be announced in the next issue of HorrorHound, along with our magazine staff's picks for best of 2009! Please, only one vote per person. Photocopies accepted.

- 01 - Best Movie (Theatrical):** Drag Me to Hell • The Haunting in Connecticut • Jennifer's Body • Orphan • Paranormal Activity • Zombieland
- 02 - Best Movie (Sequel/Remake):** The Final Destination • Friday the 13th • Halloween 2 • Last House on the Left • My Bloody Valentine 3-D • Sorority Row
- 03 - Best Movie (DTV/Limited Release):** Grace • Let the Right One In • Martyrs • Repo! The Genetic Opera • Thirst • Trick 'r Treat
- 04 - Best Director:** Sam Raimi (Drag Me to Hell) • Tomas Alfredson (Let the Right One In) • Patrick Lussier (My Bloody Valentine) • Darren Lynn Bousman (Repo) • Michael Daugherty (Trick 'r Treat)
- 05 - Best Actor:** Bruce Campbell (My Name is Bruce) • Garrett Dillahunt (Last House on the Left) • Kåre Hedebrant (Let the Right One In) • Kang-ho Song (Thirst) • Woody Harrelson (Zombieland)
- 06 - Best Actress:** Alison Lohman (Drag Me to Hell) • Jordan Ladd (Grace) • Lina Leandersson (Let the Right One In) • Morjana Alaoui (Martyrs) • Katie Featherston (Paranormal Activity)
- 07 - Best Gore Scene:** Casket Dump (Drag Me to Hell) • Barbed Wire Slingshot (The Hills Run Red) • Skin-Peel (Martyrs) • Hospital Massacre (My Bloody Valentine 3-D) • A Pound of Flesh (Saw VI)
- 08 - Best DVD/Blu-ray Release:** An American Werewolf in London • The Gate • Hardware • My Bloody Valentine Uncut (1981) • Night of the Creeps • Not Quite Hollywood
- 09 - Best TV Series/Movie:** Being Human (UK) • Dexter (Showtime) • Fringe (Fox) • Supernatural (The CW) • True Blood (HBO) • The Vampire Diaries (The CW)
- 10 - Best Comic Book Series:** 28 Days Later • Freddy vs. Jason vs. Ash: 2 • Ghostbusters • Leprechaun • Marvel Zombies Return • Tales from the Crypt (Papercuts)
- 11 - Best Collectible:** Cinema of Fear (Mezco) • Friday the 13th Props (NECA) • Ghostbusters (Mattel) • Mars Attacks 12" (Hot Toys) • Universal Monsters Statues (Sideshow)
- 12 - HorrorHound Hall of Fame - Fan's Choice:** The Abominable Dr. Phibes • The Burning • Child's Play • Psycho • Scream

SEND YOUR PICKS TO: HORRORHOUND BEST OF 2009 • P.O. Box 710 • Milford, OH 45150
Or E-mail Your Picks to: mail@horrorhound.com Today! *Photocopies accepted



Just in time for Halloween (but a little late for HorrorHound's last issue) came Tiny Terrors - a three-figure assortment of fun kid-friendly interpretations of Freddy, Jason and Leatherface. On top of this, the new Michael Myers (Halloween 2) 7" scale figure was also released recently - a perfect gift for the holidays. Shown at right are a few remake Freddy toys on the horizon!



ACTION FIGURE

MEZCO TOYZ

HH #21 | 2010 | TOY NEWS

A Nightmare on Elm Street
Living Dead Doll & Mez-It

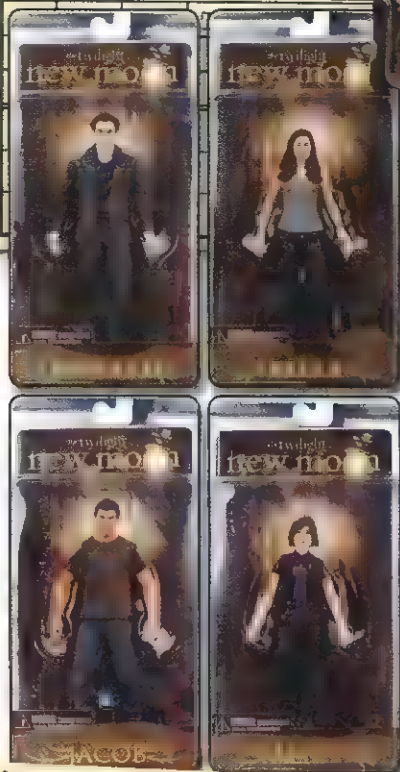
Available this April at
specialty stores and online
at www.mezcotoyz.com



TOY NEWS

ACTION FIGURE

NECA TOYS



Cult Classics Icons and Twilight New Moon figures shown above - now available from NECA!

MINI-BUSTS

DC UNLIMITED

HH #21 | 2010 | TOY NEWS

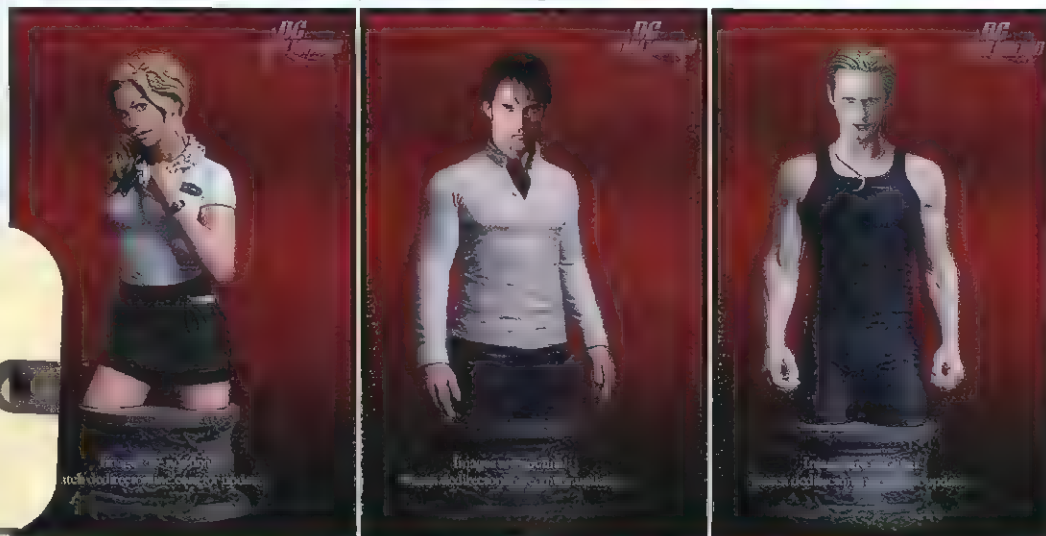
True Blood Mini-Busts

Sookie Stackhouse, Bill & Eric

Retail Price: \$69.99

Available late July

Standing 6-7" tall!



Quotable Quotes: "Let's turn on the juice and see what shakes loose." ~ Michael Keaton (Beetlejuice)

HorrorHound

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ACTION FIGURE

MATTEL TOYS

HH #21 2010 TOY NEWS

Ghostbusters

12" & 6" Action Figures

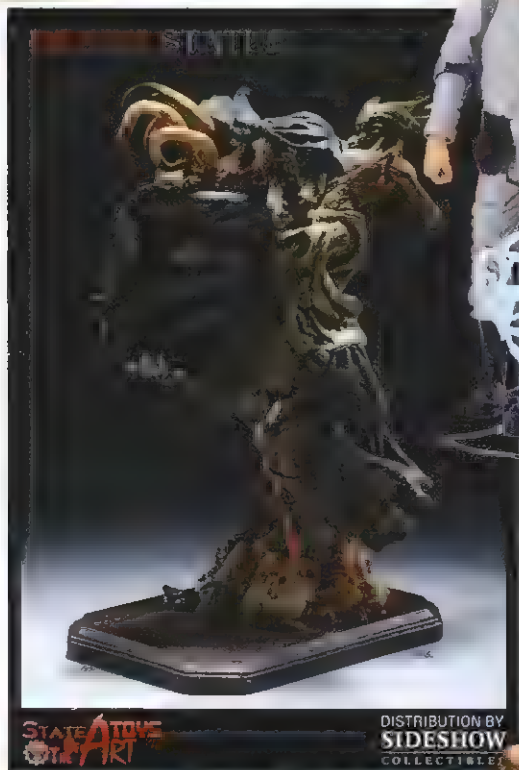
Retail for \$20 and \$60 each

Available bimonthly online

at www.mattyclollector.com



Both the Ray 6 & 12" figures shipped this past October, while Winston (6") and Egon (12") shipped on December 15th. Next up? Venkman!



STATE OF THE ART

DISTRIBUTION BY
SIDESHOW
COLLECTIBLES

STATUES

SOTA TOYS

HH #21 2010 TOY NEWS

H.P. Lovecraft

Death Statue

Retail for \$120 (January)

at www.sotatoysonline.com

& www.sideshowcollectibles.com



ACTION FIGURE

HOT TOYS

HH #21 2010 TOY NEWS

12" Action Figures: Blade II
& Michael Jackson's Thriller

High end collector's items

Available this March (\$120)

www.sideshowcollectibles.com

Both Michael Jackson and Blade figures include alternate outfits and accessories, including variant hands, head sculpts (Jackson) and weapons (Blade).



AMOK TIME TOYS

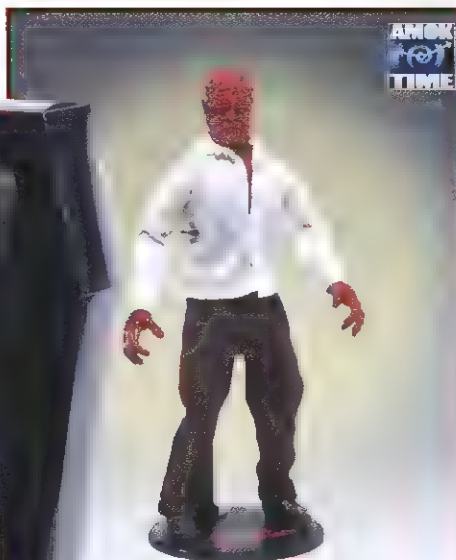
HH #21 2010 TOY NEWS

Assorted 12" Figures

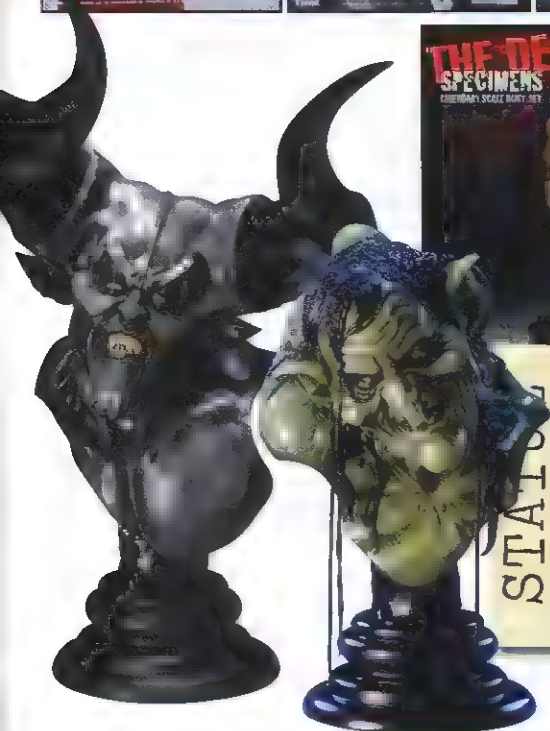
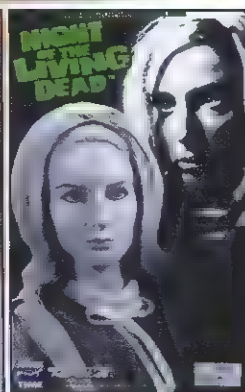
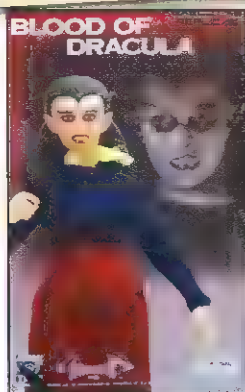
Retail: \$40-60 each.

Zacherly, The Hideous Sun

Demon, Blood of Dracula and more!

Available at www.amoktime.com

A number of new 12" figures now available include Barbara and Ben (*Night of the Living Dead*), Blood of Dracula, Boris Karloff and Horror at Party Beach. Some examples are shown below.



SIDESHOW COLLECTIBLES

HH #21 2010 TOY NEWS

Legend Mini-Busts

Darkness and Meg Mucklebones

"Black Edition" Darkness &

Meg retail for \$150 each at

www.sideshowcollectibles.com

Also available from Sideshow is a set of legendary scale zombie busts from their "The Dead" toy line. SRP: \$250!

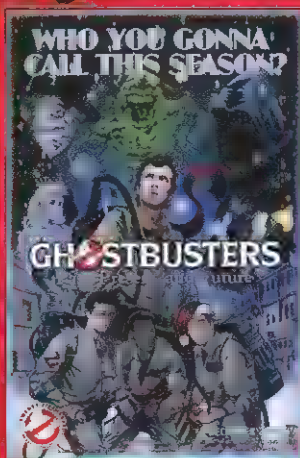


Stephen King horror film of the same name was released to the iPhone and iPod touch. In *Peril*, a grotesque, red-headed monster named Rabid, an ancient animal burial ground, where it is said everything buried there will come back to life. But the burial ground is for animals only; when the animals and his son rise from the grave — they have a new hunger for human flesh. Perched on the rooftops, players will control Rabid, a grotesque, red-headed monster, as they rise above the surface to hunt innocent townspeople.

Control Rabid from the rooftops and hunt innocent townspeople. Rabid, a grotesque, red-headed monster, as they rise above the surface to hunt innocent townspeople. The price for this game? Just \$0.99!



was this "Slimer Edition" of the *Ghostbusters* video game, which came with an Ecto-1 keychain, Mini-Busters, and a Ghostbusters game box set. A special collectible figurine of Slimer (with the Ghostbusters logo) is also included (depending on your system of choice).



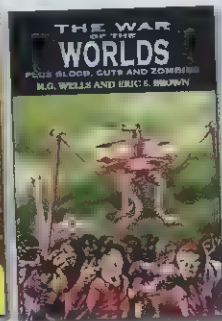
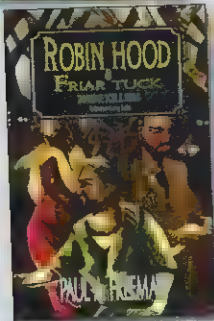
Clive Barker teamed up with IDW to make his return to comic books this past October with *Clive Barker's Seduth*. This horror comic is presented in 3-D, as Barker is joined by the Eisner-nominated art team of Gabriel Rodriguez and Jay Fotos (*Locke & Key*), co-writer Chris Monfette and 3-D art expert Ray Zone. In *Seduth*, Barker tells the tale of celebrated architect Harold Engle, who first glimpses the small cloud of darkness inside a glittering, priceless diamond, without any knowledge of the terrible plague contained within. A journey through murder and madness to the could unravel the very fabric of complete with 3-D glasses, as that includes Barker's original e story (32-page and ad-free).



Evolution - a silly story involving monkey zombies. ...



Boom! Entertainment has a certified hit on their hands with their new ongoing series, *28 Days Later*. Just to recap, above, is a guide to all known variant covers currently on the market - including second printings and retailer incentives for the first four issues.



THE MONSTER MESH!

After the release of this year's *Pride and Prejudice and Zombies* (from Quirk Books), Coscom Entertainment has "ran with the ball" in terms of mesh-up novels, taking classic works of literature and combining the terrifying elements of horror and the undead. An update by the company has unveiled a whopping six new mesh-up titles either recently available or coming soon - including a new "Jane Austen" creation (their answer to *Pride and Prejudice and Zombies*, and *Sense and Sensibility and Sea Monsters*, by Quirk Books): *Emma and the Werewolves*. New books from Coscom include *Robin Hood and Friar Tuck: Zombie Killers*, *Adventures of Huckleberry Finn and Zombie Jim*, *Alice in Zombieland*, *The Undead World of Oz* and *The War of the Worlds Plus Blood, Guts and Zombies* (notice a trend?). The SRP on these novels range from \$10 to \$20 each and can be found on amazon.com. More information can be discovered online at www.coscomentertainment.com.



Sense and Sensibility and Sea Monsters available through Quirk Books via www.quirkproductions.com



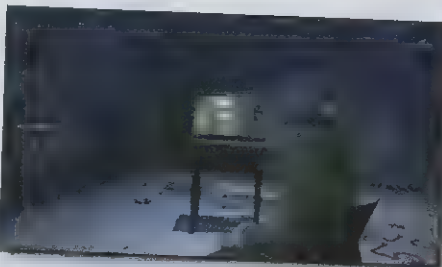
Let's Play a Game ...

Konami Digital Entertainment, Inc. released, this past October, the highly anticipated *Saw* video game. Available for the Xbox 360 and PlayStation 3 systems at retail stores nationwide, the *Saw* video game touts its own unique story arch that is both congruent and in-line with all the horror and suspense found within the *Saw* franchise. To further immerse players into the *Saw* universe, actor Tobin Bell has reprised his role as Jigsaw, the methodical villain, to constantly taunt and tease players as they are tested in Jigsaw's game set in an abandoned asylum.

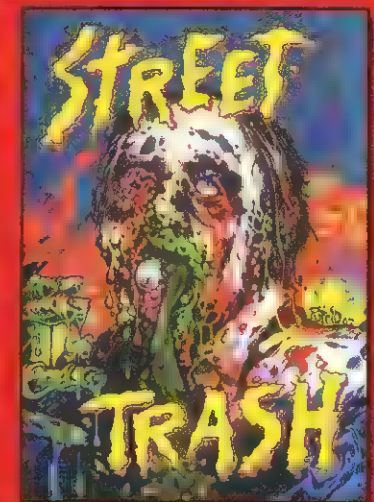
"With *Saw* the game coming out just before the expected release of *Saw VI*, we are going to make this October an unprecedented month of terror for *Saw* fans worldwide," said David Daniels, Director of Marketing for Konami Digital Entertainment Inc., prior to the game's release. "We are excited that the *Saw* fans get to experience Jigsaw in a virtual way," added producers Mark Burg and Oren Koules of Twisted Pictures.

In *Saw*, players jump back into the *Saw* chronology as the game pits you in between *Saw I* and *Saw II*, playing as Detective Tapp, seeking out the true identity of Jigsaw. As with the films, *Saw* is all about choice, and the choices you make will determine how long you survive this sinister game. Puzzles, mini-games, exploration and intense combat keeps players engaged in this suspenseful and maniacal game of survival as Jigsaw tests them. Oh, and then there are the traps, of course. Players will come in contact with iconic traps from the films as well as brand new traps that will force players to make hard decisions as to who lives and who does not.

Saw is rated "Mature" and is now available in retail stores on Xbox 360 and PlayStation 3 systems for the SRP of \$59.99. *Saw* is also available for PC download for the SRP of \$49.99. For more information on *Saw*, please visit: www.konami.com/saw.



Fans of puss, puke and putrefaction can rejoice! The first book displaying the gory work of the artist best known as Putrid (Matt Carr) has been unearthed. This ashcan-sized tomb presents Putrid's vile and impressive career spanning library of artwork in a rather straight-to-the point manner with limited text and page after full page of past creations featured on everything from skateboard decks, horror film fanzine covers to death metal albums and T-shirts to his own recreations of famous horror film poster art and beyond. Published by Galeria de Muerte of Japan, *Putrid Art Gore* is a very impressive book containing over 20 pages of both color and black and white images. Putrid's art brings this old school metal head back to the early days of the death metal underground, when fanzines and demo tapes were adorned with the vomitous work of such artists as Rot Flesh. The book is currently out of print, but Putrid promises to follow it up some day soon, till then search the interweb - maybe just maybe you can score a copy, till then go to myspace.com/putrid-goreart to speak to the artist himself and least your eyes on the sick and twisted creations from the mind of Putrid.



The Films And Art of PAUL NASCHY

by Jon Kitley

Who is Paul Naschy? Here's hoping that sometime you have heard his name, even if you're not sure who he is. (That's a start at least.) Paul Naschy (real name: Jacinto Molina) is best known within the genre for the countless horror films that he has made over the last 40 years. And that's right... 40 years.

In his early adult life, in Spain, the very athletic Molina won many tournaments in weightlifting, but his true love was film. So, in the early '60s, he slowly tried to break into the picture business, mainly being cast as an extra or in bit parts. He started to learn the many different aspects of the filmmaking business—working as a gopher, art director, assistant to the director, wardrobe, and many other jobs. Molina absorbed it all.

As a child, he was strongly influenced by the Universal movie, *Frankenstein Meets the Wolf Man* (1943). He had fallen in love with the tragic story of Lawrence Talbot, the title character from *The Wolf Man* (1941). So it wasn't long before Molina had written a screenplay for a monster movie, with a wolfman as the main character, named Waldemar Daninsky. And, like the Universal movies, Molina included other monsters in the mix as well (in this case, a pair of vampires to go along with the werewolves).

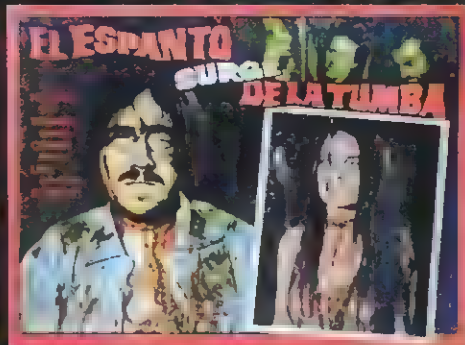
The resulting screenplay was called *La Marca del Hombre Lobo*, aka: *Mark of the Wolfman* (1968). However, problems arose when the German producers were looking to cast an actor to play the wolfman character. At one point, Lon Chaney, Jr. was considered, but the former Universal horror star was already too ill, health-wise. Eventually, one of the producers told Molina that he should play the part. Since they couldn't find anybody

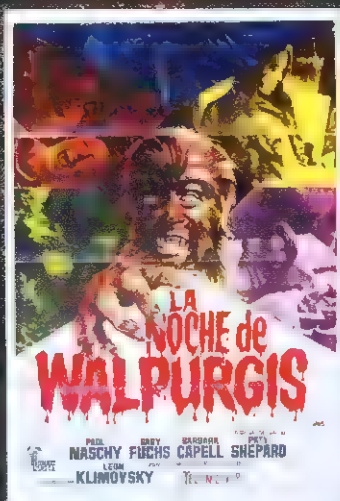
else, Molina took the challenge.

But before the film was sold to the overseas distributors, they informed Molina that his name wouldn't work for their leading man. Films with Spanish-sounding leads, he was told, didn't sell well in the overseas markets. So he had to come up with a pseudonym, and fast. From a newspaper on the desk, he quickly took the name Paul from Pope Paulo IV, then borrowed the surname of his friend, Hungarian world champion weightlifter Imre Nagy. A few minor spelling changes later, Paul Naschy was born.

While not well received in his home country, *Mark of the Wolfman* was greeted with much fanfare everywhere else. Four years later (1972), in America, the film was purchased by Sam Sherman of Independent International, who was looking for a Frankenstein picture to replace one of their filmings (what would become *Dracula vs. Frankenstein*) for which they already had booking dates. Though *Mark* had both werewolves and vampires but contained no Frankenstein creatures, this didn't stop Sherman, master of the exploitation ad campaigns. He simply created an animated prologue tacked onto the existing film, telling the story of a creature called the "Wolfein," then changed the title of the movie to *Frankenstein's Bloody Terror*. Waldemar Daninsky had come to America.

In the interim, Naschy had not been wasting time since completing work on *Mark*. Back in Spain, he had already written and starred in five more werewolf movies, continuing the story of his cursed lycanthrope hero. Naschy's portrayal of the wolfman was much different than what American fans were used to—much more physical, more active, and much more violent than Lawrence





Talbot ever got. They were similar to Hammer's *Curse of the Werewolf* with the sex and violence, but much more excessive. Even though he was using the same name of Waldemar Daninsky, Naschy seemed to reinvent the character with each movie. Several of the movies provide the background on his werewolf origins, only to show us something different in the next film. But that never stopped fans from enjoying the movies, especially since it meant you didn't need to watch them in any certain sequence.

Naschy also elected to fill his films with monsters, blood and violence and beautiful women, many of whom were often

in different stages of undress. (Not a bad thing if you ask me.) Since most of his films were made in Spain, Naschy and his collaborators were able to take advantage of the setting and landscapes around them. Using old decrepit castles and tombs gave the films a bigger and more realistic look than some of the American big-budgeted films at that time.

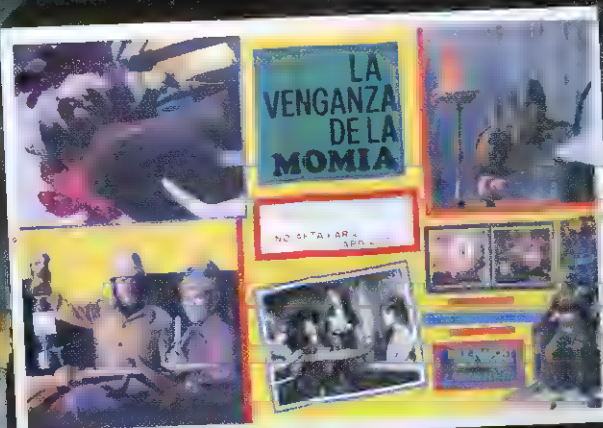
He continued making movies... movies that he wanted to make. He wrote them, starred in them, and eventually started to direct them as well. While he kept going back to his favorite character, the cursed werewolf Daninsky (making a total of 11 films with that character), he also portrayed many other classic monsters, including Dracula, a mummy, Mr. Hyde, a hunchback, a zombie master, Rasputin, the devil, and many, many others. A fan at heart, Naschy made horror films not because they were popular, nor to make himself rich and famous—he made them entirely out of his love for the genre. Because of his devoted passion, Naschy aficionados (myself included) often tend to overlook minor flaws or detracting aspects of some of his films.

For some reason, however, he has never seemed to make much of a name in the States, despite winning numerous awards over the years in other countries for his work in the movies: for screenwriting, acting, and even a few special awards for his overall contributions to the genre of fantastic cinema. Our main intent with this article is not only to educate the reader about the work of Paul Naschy, but also to provide readers with a little guide of what to look for. We have compiled a list of titles that have been released on DVD in the U.S. with some thoughts about the movies in question.

The movie that started it all, *Frankenstein's Bloody Terror* (aka: *Mark of the Wolfman*), was released by Shriek Show in October of 2005. While this wasn't the first of his movies to hit DVD, it is a great place to dive into Naschy's legacy. If you like classic monsters, then you won't be disappointed, since there is plenty of blood, werewolves, vampires, and great monster action.

Anchor Bay was the first DVD company to put out official releases of Naschy's work in the U.S. Back in August of 2002, they released two of Naschy's werewolf flicks, *Curse of the Devil* (1973) and *Werewolf Shadow*

(1970). "Curse" was originally titled *El Retorno de Walpurgis* (aka: *The Return of Walpurgis*), but when it hit the States on video, it was changed to the *Curse* title. Likewise, *Shadow's* original title was *La Noche de Walpurgis*, but was retitled a few times, under names like *Werewolf*



PAUL NASCHY

Shadow, Blood Moon and The Werewolf vs. The Vampire Woman

Curse's storyline follows one of Daminsky's ancestors being cursed by a witch. Many years later, one of his descendants falls for a gypsy woman, who causes the curse to come to life. With *Shadow*, Daminsky is pitted against the Countess Wandesca de Hadesca, who is awakened by a couple of students doing research on the evil countess. In most of his werewolf films, Naschy tended to have a romantic theme included in the plot, where someone he loves has to be the one to end his beastly curse.

In 2005, Mondo Macabre released a beautiful print of *Panic Beats* (1982), marking the first time the film was available with English subtitles. The plot involves Naschy traveling with his wife to his country estate to rest, due to her failing heart condition. But are ghosts of his past coming back to haunt his wife, or is it just a plot to kill her? Filled with plenty of skin violence and gore, it's sure to entertain any horror fan.

There have been other recent Naschy DVD releases, though several contain prints of varying quality. These include *Crimson* (1973) and *School Killer* (2001, both from Image), *The Devil's Possessed* (1974; Telavista), *Count Dracula's Great Love* (1972; Shout Factory Theater) and *Rojo Sangre* (2004; Fangoria Int'l).

But the company that was doing the best work on Naschy's output was Deimos Entertainment, a subsidiary of BCI, which unfortunately has ceased production. They had released several of Naschy's movies on DVD, with incredible-looking prints, uncut versions of the films, and great extras as well. Titles released include *Night of the Werewolf* (aka: *The*

Graving; 1980), *Vengeance of the Zombies* (1972), *Exorcism* (1974), *Horror Rises from the Tomb* (1972), *Human Beasts* (1980) and *Blue Eyes of a Broken Doll* (aka: *House of Psychotic Women*; 1972). They also released their versions of *Curse of the Devil* (1973) and *Werewolf Shadow* (1970) that Anchor Bay had previously released.

In looking at the Deimos catalog, *Night of the Werewolf* (1980) follows



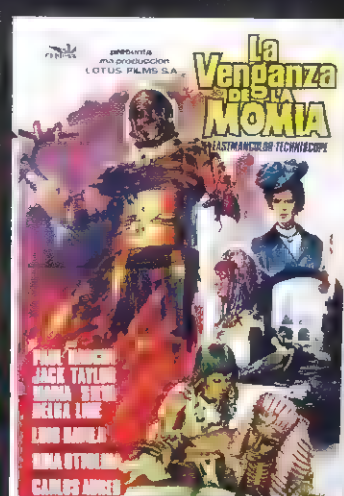
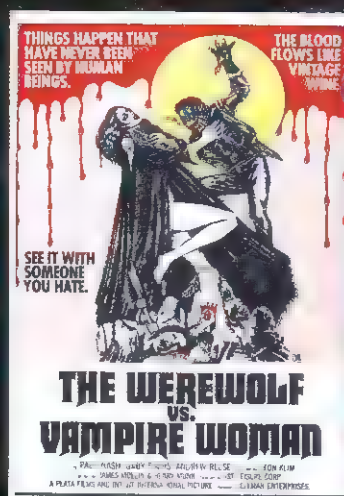
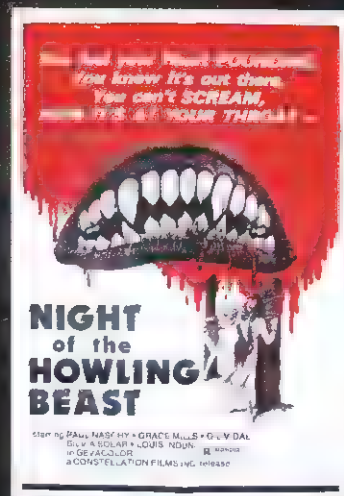
Naschy's ninth outing as Daminsky, and is so similar to *Werewolf Shadow* that it could even be considered a remake. The film opens in ancient times with Naschy's character being sentenced to death for assisting Elizabeth Bathory, the notorious Blood Countess. An unwilling pawn of the Countess, he begs for forgiveness from God as he has a spiked mask nailed to his face, much like in Mario Bava's *Black Sunday*. Many years later, both he and Bathory are awakened from their earthly slumber to do battle again.

Vengeance gives Naschy a chance to play a myriad of characters: Two brothers, one evil and one good, along with playing Satan in a dream sequence. This might not be the best of Naschy's work, but it's still worthwhile to see him sinking his teeth into these different roles. (FYI: The zombies here are more of the slave type than the flesh-eating type.)

Exorcism is often thought of a rip-off of the famous 1973 William Friedkin film, but according to Naschy, the script was written before *The Exorcist*. In any case, this is quite a different film. Sure, the story has Naschy playing a priest trying to help the family of a young woman who has become possessed, but that's where the similarities end.

Giving a nod to the Italian giallo genre, co-writer and director Carlos Aured gives us *Blue Eyes of a Broken Doll* (1972). Aured co-wrote this with Naschy and created a nice little Spanish thriller about a psychotic killer. He would go on to direct several more films for Naschy. *Human Beasts* (1980) on the other hand, is just an okay film, and wouldn't be one to start out with until you really develop your passion for Naschy's work.

Thanks to Mya Communications, *Hunchback of the Morgue* (1972) will soon find its way onto DVD. The film had been released on video here in the States years ago, under the title *Rue Morgue Massacres*, but was a highly edited version. Here, Naschy plays the sympathetic title character, in love with a young girl who is dying. But after she dies, an evil doctor who is working on some less-than-ethical experiments convinces him that he can bring her back to life.





Remembering Paul Naschy

by Jon Kitley

I was quite a few years ago when I asked a friend who traded movies with "who is this Naschy guy?" After an eager but response from him, I told him to send me one of his best films, so I could sort myself out. And like most horror fans, narrowing anything down to just one favorite is very tough. So he sent me two of his films instead, *Honor Rises from the Tomb* (1973) and *Night of the Howling Beast* (1973). It was after watching those two films back-to-back that I fell in love with Naschy and the work of this man. He made his films with such passion and excitement, filling the screen with classic monsters like werewolves and vampires (not to mention beautiful women). In dilapidated castle ruins, dungeons, and tombs. How could any normal monster fan not be entertained?



I started my quest to seek out more of his films. Building my Naschy library with each and every movie, I discovered more and more hidden treasures with each film. His favorite character that he revisited many times over his 40-plus year career was Waldemar Daninsky, the tormented werewolf. He always gave his cursed character pathos and feelings that made them more real and three-dimensional. The man loved the horror genre, or the fantastic cinema. He made these movies because of his passion. He was a writer, director, actor, and most of all, he was a fan.

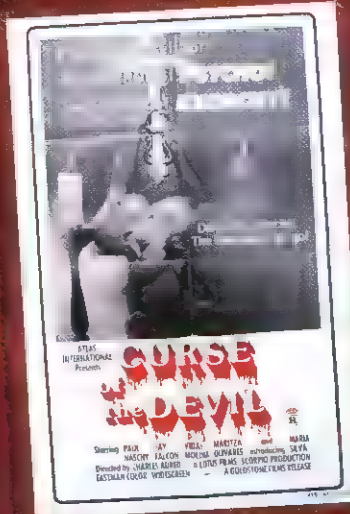
So when I got the news that Jacinto Molina (Naschy's real name) had passed away the night before (on November 30th), my heart sank. Not only was he one of the few remaining legends of horror left, but he had still been contributing to the genre he loved so much to the very end.

It's just a shame that he never reached the same height of stardom here in the States that he so richly deserved. For fans of him and his work, he stands beside those icons of the genre that have gone before him. Names like Karloff, Lugosi, Lorre, Price, Cushing, and both Chaney's, and Chaney Jr.

If you are not familiar with his work, now is your chance to pay tribute to this great and talented man. Take the time to discover the "thrilling world" of Paul Naschy. Help keep his memory alive and at the same time enjoy all the hours

of entertainment he has left for us. This is how we horror fans pay tribute to these lost icons. We will never forget their work or the men responsible for it. His legacy will live on forever.

And how ironic could it be that as I sit here writing this, that outside in the sky is a full moon, shining bright and clear, as if calling out to the lost soul of Waldemar Daninsky one more time. Rest in Peace, Señor Naschy. You will be missed, but never forgotten.

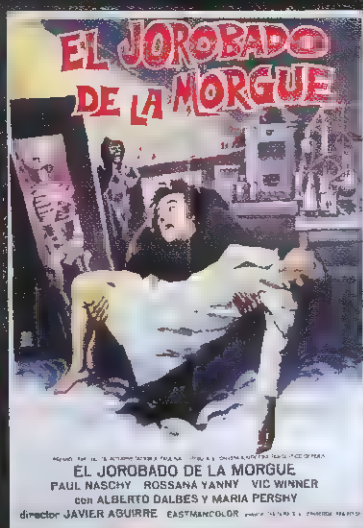


he helps him. Filled with gore, love and tragedy and an amazing plasma-monster, this is one movie that you won't soon forget.

Our last recommendation before we leave you to start your journey: *Honor Rises from the Tomb*. This was my introduction to Naschy's world, and I immediately fell in love with the guy's work. Filled with zombies, nudity, decapitations, blood, gore, Helga Liné, and just about anything else you could hope for, if there were a single film to dip your foot in the Naschy filmography, I would recommend this one.

So now it's up to you to start your homework—or continue if you are already somewhat familiar with his work. For a more detailed account of his life, find a copy of his 1997 autobiography *Memoirs of a Wolfman*, published in English by *Midnight Marquee Press* in 2000. For just about anything else you could want to know about Paul Naschy, check out The Mark of Naschy Web site at www.naschy.com, run by Naschy scholar Mirek Lipinski.

Seek out some of this great horror artist's body of work and, I promise, entertainment will follow. Then, the next time someone asks, "Who is Paul Naschy?" you'll not only be able to provide an answer, but you can recommend (in the same breath) a multitude of great films that you've seen. ★



THE EVO CINEMATIC



LUTION OF LYCANTHROPY

By Kenny Nelson

The mythology of the lycanthrope has been passed along orally for centuries, but it was not until the introduction of werewolves into cinema that the masses were given the opportunity to see these creatures brought to life. Perhaps the most visually stunning of all the classic monsters, the werewolf can also claim to be one of the most diverse with many strikingly different interpretations of these shape-shifters having graced the big screen throughout history. Whether appearing as a hairier-than-normal human, a ferocious bipedal beast, or as a traditional four-legged wolf, fans of werewolf cinema have witnessed firsthand the evolution of special effects in horror films – from simple camera trickery and glued hair to Academy Award winning effects that have yet to be matched today. With the lore of the werewolf providing the source material for many spectacular feats of film, it is no surprise that there have also been more than a few duds in this horror subgenre – some failures of design, others of transformation, and a select few guilty of both. To detail the entire gamut of the werewolf on-screen could fill a lengthy book – who knows, maybe we'll do one someday – in the meantime, here is a brief rundown of the werewolf HorrorHound-style.

The first werewolf to ever appear on screen arrived courtesy of a short in 1913 titled *The Werewolf*. Concerning itself with Native American mythology, the beast featured in the film was an actual wolf and the transformation was handled through camera dissolves – a simple editing technique that allows a fading image to be superimposed over an emerging image, in this case attempting to give off the effect that the human has changed into a wolf. Unfortunately, no footage of this original werewolf transformation exists today as the film is said to be lost – all remaining prints having been destroyed during a fire in 1924.

Over 20 years passed before the next werewolf appeared in a motion picture, albeit this time in a much different fashion. *Werewolf of London* was released by Universal Pictures in 1935 with legendary makeup artist Jack Pierce (the man who created Karloff's Frankenstein Monster) designing the beast. Pierce created the first two-legged werewolf to ever be featured in a film, although many human characteristics easily shown through the creature's design with some glued-on hair and appliances, a pair of false teeth, and minimal makeup creating the monster. Pierce would greatly expand upon this concept just six years later with the 1941 Universal horror classic, *The Wolf Man*.

No secret to HorrorHounds, Pierce's makeup and effects work on Lon Chaney Jr.'s *Wolf Man* was groundbreaking. The more humanlike features seen in *Werewolf of London* were abandoned this time out in order to provide a true hybrid of equal parts man and

CHOICE CUTS:

Below is a list of werewolf films in which the characters maintained an upright human form, with only wolf-like features.

Werewolf of London (1935)
The Wolf Man (1941)
Frankenstein Meets the Wolf-Man (1943)
House of Frankenstein (1944)
House of Dracula (1945)
Abbott and Costello Meet Frankenstein (1948)
The Werewolf (1956)
I Was a Teenage Werewolf (1957)
How to Make a Monster (1958)
House of Terror (1959)
Curse of the Werewolf, The (1961)
Werewolves on Wheels (1971)
The Werewolf of Washington (1973)
The Boy Who Cried Werewolf (1973)
Wolfman (1979)
Full Moon High (1981)
Teen Wolf (1985)
Monster Squad (1987)
Waxwork (1988)
She-Wolf of London (TV; 1990)
Skinwalkers (2007)
Grindhouse (Werewolf Women of the SS trailer; 2007)
The Wolfman (2010)

wolf. Pierce glued Yak hair to Chaney's face and body to create the furry visage. He gave the beast claws and used a rubber appliance to create a snout, all the while rounding out the look of the *Wolf Man* with grease paint. Pierce had brought a legendary and horrifying creature to life, the likes of which had never been seen before. As mentioned earlier, the camera dissolve technique was used for the transformation. The difference this time out was multiple time-lapsed dissolves were edited together as Pierce repeatedly added makeup to Chaney in his metamorphosis from man to monster. What resulted in several seconds of screen time actually took an entire day to shoot, and is now looked back on as one of the most intricate special effects of its time.

Following the success of *The Wolf Man*, werewolf films began to make their way into theatres on a more routine basis. Titles such as *I Was a Teenage Werewolf* and Hammer Studio's *The Curse of the Werewolf* continued to expand upon the mythology of lycanthropy. Spanish actor Paul Naschy made significant contributions to the subgenre by playing a werewolf more than any other performer in history; however, no significant developments were made to the special effects which created these creatures for film – for the most part, they just expanded on the ideas and concepts which Pierce had already perfected back in the 1940s. It was not until 1981 that this stale representation of cinematic shape-shifting would forever be changed, as two of the all-time great werewolf pictures were unleashed onto audiences.

Special effects masters Rob Bottin and Rick Baker simultaneously dazzled cinemagoers in 1981 with their werewolf creations in *The Howling* and *An American Werewolf in London*, respectively. Each took a very different approach, but the results were of the kind nobody had ever seen before. Bottin went the more traditional cinematic route with a two-legged werewolf, but amping up the size a bit to make the beast much more intimidating. Rather than simply adding hair, makeup, and appliances to an actor, Bottin created a menacing, full body werewolf suit for *The Howling*. Since only one of these suits existed, several stop motion werewolves were also animated for scenes in the picture. Aside from the incredible suit design, *The Howling* featured a spectacular transformation scene that combined a bevy of difficult effects. Actor Robert Picardo begins to mutate with a series of bladder appliances placed all over his face, neck, and chest to give the illusion of his skin pulsating and stretching as he transforms from man to monster. Editing techniques give way to a series of mechanical heads, filmed at different speeds, to cap off the metamorphosis.

Taking the opposite approach from Bottin, Rick Baker (who was originally attached as an FX consultant on *The Howling* but moved over to *An American Werewolf in London*) opted to create a four-legged werewolf, although supposedly against his will. Whether his original intention or not, Baker's work garnered the very first Oscar ever awarded for Outstanding Achievement in Makeup. Although a quadruped, the werewolf is not of the appearance of a real wolf, instead much larger in size and ferocious in demeanor – however, Baker reportedly drew inspiration for the creature design from his own dog. The werewolf was



CHOICE CUTS:

Below is a list of werewolf films in which characters turned into actual wolves (albeit, sometimes large in size, but wolves none the less) or appear as non-transforming wolves.

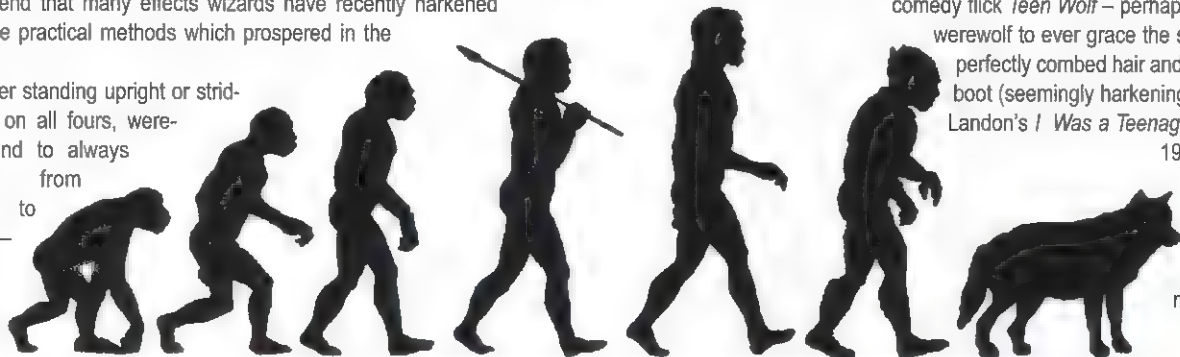
Werewolf (1913)
The Wolf Man (1941)
Dr. Terrors House of Horrors (1965)
The Beast Must Die (1974)
Scream of the Wolf (1974)
Wolfen (1981)
The Company of Wolves (1984)
Wolf (1994)
Blood and Chocolate (2007)
Twilight: New Moon (2009)

brought to life via a wheelbarrow approach where an actor slid into the oversized puppet head first and was pushed around. If you watch closely during all of the attack scenes in the film, you'll notice that you never see the back legs of the beast. Despite what you may not see of the final creature, the same certainly isn't the case with the transformation. Shot entirely in harsh light, the transformation of David Naughton's character, David, into the werewolf is breathtaking to say the least. Utilizing a series of body casts to create prosthetics along with animatronics and camera tricks, the segue from man to wolf that appears onscreen is nothing short of painful for the viewer. Hair sprouts, a snout forms, hands elongate – and it is made all the more impressive that it was done so convincingly without falling back on shadows to hide any of the detail. The one-two punch of *The Howling* and *An American Werewolf in London* forever changed the landscape of special effects in werewolf cinema, and many fans agree, to this day, have yet to be matched.

Much like the wake left by Pierce's work in the middle of the 20th century, the years following "AWIL" and *The Howling* saw Baker and Bottin's work imitated in various incarnations but never surpassed. Eventually, this led to some filmmakers choosing to scale back their approach to shape-shifting; the best example being the Jack Nicholson starrer: *Wolf*. Instead of groundbreaking effects work, *Wolf* merely showed Nicholson with a pair of contacts, false teeth, and some glued-on hair – a gag that worked great 50 years earlier, but was considerably underwhelming in the modern day.

The next major development in werewolf special effects did not dawn until the advent of computer generated imagery. Unfortunately, werewolves did not benefit from this technological development the way other creatures such as dinosaurs had. The first werewolf flick to utilize CGI was the AWIL follow-up, *An American Werewolf in Paris*. Ultimately laughable, the werewolf in "Paris" was a computer generated abomination and failed to capture any of the magic of its "London" predecessor. The CGI misses continued with films such as *Cursed* and *Van Helsing*. However, a fusion of CGI and practical makeup eventually led to a successful and convincing werewolf as evidenced by those in the popular *Underworld* franchise. Although computer-generated lycans became the mainstay for a brief period, films like *Ginger Snaps* and *Dog Soldiers* have exemplified the trend that many effects wizards have recently harkened back to the practical methods which prospered in the 1980s.

Whether standing upright or striding along on all fours, werewolves tend to always transform from human to beast – obviously to varying

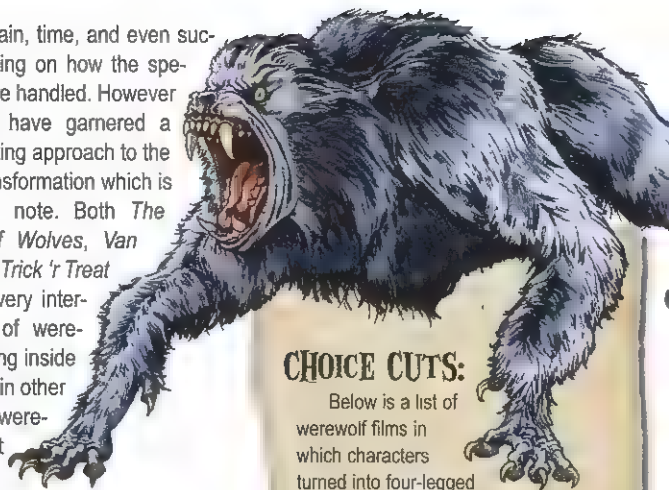


degrees of pain, time, and even success depending on how the special effects are handled. However a few films have garnered a more interesting approach to the werewolf transformation which is important to note. Both *The Company of Wolves*, *Van Helsing*, and *Trick 'r Treat* all take the very interesting idea of werewolves existing inside the human – in other words, the werewolf must peel off the skin of the human to transform themselves. *The Company of Wolves* tackles this effect practically – but not very convincingly – with the human peeling off the skin before the snout elongates and the transformation occurs. The wolf man in *Van Helsing* has chunks of human flesh coming off during the transformation, however the computer generated effect certainly leaves something to be desired. *Trick 'r Treat* does the best job of the bunch, using practical effects to show the furry lycanthropes tearing through their fleshy overcoats.

Loosely touched upon throughout this article, films have given audiences many differences in how lycanthropy is presented. Although less frequented by filmmakers, the quadruped werewolf has seen its fair share of screen time. In some instances actual wolves or dogs have been used, as is the case with 1981's *Wolfen* and 1974's *The Beast Must Die* – a picture that utilizes an Alsatian, a breed of German Shepherd, as the titular beast. Another such example is 1984's *The Company of Wolves* which predominantly features Belgian Shepherd dogs with dyed hair. CGI werewolves that have the appearance of real wolves recently appeared in the latest entry of the *Twilight* Saga, *New Moon*. *Blood & Chocolate* also filmed using real wolves, albeit with an atrocious CGI blur of a transformation. The Canadian horror flick *Ginger Snaps* and its pair of sequels also featured a werewolf on all fours. Relying on practical special effects, the werewolf here stands out not only for its less hairy, more ratlike appearance, but also for the fact that the viewer is allowed to see the entire creature (its beastly appearance leaning more towards an AWIL feel).

Far more common than its quad-legged counterpart, the biped werewolf has seen significant screen time over the years, yet still managed to display distinct looks from film to film. One of the early standouts in werewolf makeup came courtesy of 1961's *The Curse of the Werewolf*, which expanded upon the humanistic look set forth in *Werewolf of London*, but with a more beastlike twist.

Another notable two-legged wolf man came courtesy of the 1985 comedy flick *Teen Wolf* – perhaps the first "pretty" werewolf to ever grace the screen, with long, perfectly combed hair and stylish clothes to boot (seemingly harkening back to Michael Landon's *I Was a Teenage Werewolf*). The 1987 kiddie fright film *The Monster Squad* included one of the most memorable



CHOICE CUTS:

Below is a list of werewolf films in which characters turned into four-legged beasts. More bulky and beastly than a normal wolf, these screen-versions of the werewolf are more monsters than anything!

An American Werewolf in London (1981)
An American Werewolf in Paris (1997)
Ginger Snaps (2000)
Ginger Snaps 2: Unleashed (2004)
Ginger Snaps 3: The Beginning (2004)
Trick 'r Treat (2009)

10 Most Significant Werewolf Moments



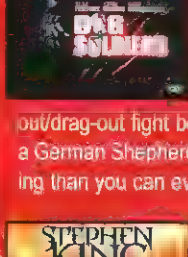
1) *The Wolf Man* (1941) – The image of Lon Chaney Jr. prowling the countryside under the full moon is forever engraved into the minds of HorrorHounds.



2) *AWIL* (1981) – David's transformation scene in *An American Werewolf in London* won an Oscar for a reason and has yet to be surpassed nearly 30 years later.



3) *The Howling* (1981) – The elaborate transformation of Eddie Quist was equal parts grim and gross, still holding up as a fantastic effects sequence to this day.



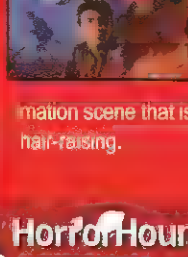
4) *Thriller* (1983) – Rick Baker worked his magic to turn MJ into a werewolf and gave fans a heady, close-up glimpse at an effects-laden transformation.



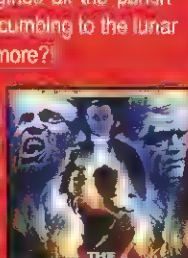
5) *Dog Soldiers* (2002) – The werewolf transformation is one of the most violent, gruesome, and satisfying scenes in the history of werewolf cinema – a must-see.



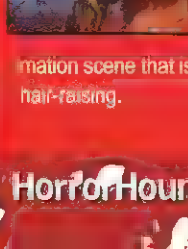
6) *Bad Moon* (1996) – A bloody, knock-out/drag-out fight between a werewolf and a German Shepherd that is more entertaining than you can ever imagine.



7) *Silver Bullet* (1985) – A dream sequence where a minister imagines all the parishioners at a funeral succumbing to the lunar curse – need we say more?



8) *The Monster Squad* (1987) – If it wasn't for this scene in the old, scary house on Shadowbrook Road, horror fans may have never discovered that the wolf man's got nards!



9) *Werewolf* (1987) – When the bleeding pentagram appeared in Eric Cord's hand, he realizes his transformation is about to begin.



10) *Trick or Treat* (2008) – A transformation scene that is as skin-splitting as it is hair-raising.



big screen werewolves, almost appearing to be a lycanthropic reincarnation of the legend who brought it to life, Stan Winston. As special effects blossomed in the 1980s, fewer films continued to rely on werewolves that had distinctly human facial traits. Instead, these moments were relegated to scenes brought about by the evolution of a transformation and were less commonly the wolfed-out final product.

Monstrous, bipedal werewolves became increasingly popular after the success of *The Howling*, and one of the first to follow in its footsteps was 1985's *Silver Bullet*. Not one of the most memorable designs, a full werewolf suit was created for the film and stands out for its bearlike representation. Despite not being part of a feature film, one particularly distinct werewolf appeared in the Michael Jackson music video for *Thriller* – this two legged beast had bright yellow cat eyes, prominent fangs, and an overall feline visage. The short-lived '80s television show *Werewolf* portrayed the beasts as extremely large, hairy monsters with bodies similar to that of a bear, but with the long, pronounced snout and fangs like that of a real wolf.

The title character of the 1992 film *Bram Stoker's Dracula* actually appears as werewolf during several scenes in the film, albeit with a distinctly different appearance than lycan fans are accustomed – the werewolf has a hunched back and facial characteristics very similar to that of a bat, but also appears as an actual quadruped wolf at times. Another werewolf on two legs that appeared in the '90s was courtesy of the often forgotten and overlooked film *Bad Moon* – the creature is tall, fierce, and retains much of the facial characteristics of an actual wolf. In fact, the design of the head is very similar to that found in Neil Marshall's 2002 flick *Dog Soldiers*, although the werewolves in this picture are mostly hairless sans a lion-esque mane and much more muscular in the torso and legs.

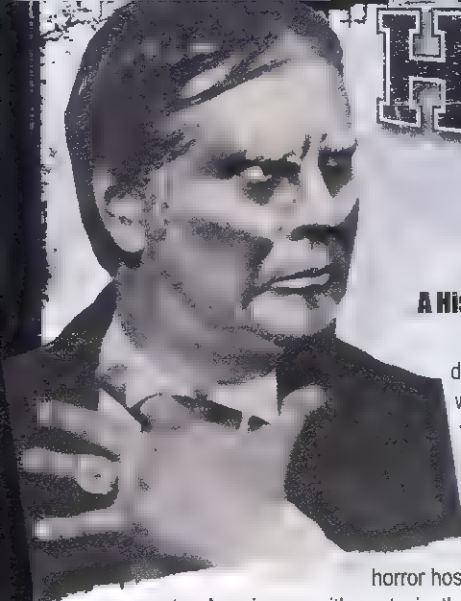
There certainly aren't as many werewolf films for horror fans to sink their teeth into when compared to vampires or even zombies, but those willing to seek out these different cinematic tales will surely discover that the folklore of lycanthropy is ripe with variation. 🐾



CHOICE CUTS:

Below is a list of werewolf films in which characters turned into beastly (grizzly-like) bipedal monsters.

- The Howling* (1981)
- Howling II* (1985)
- Silver Bullet* (1985)
- Werewolf* (TV, 1987)
- Howling III* (1987)
- Howling IV* (1988)
- Howling V* (1989)
- Howling VI, The : The Freaks* (1990)
- Bram Stoker's Dracula* (1992)
- The Howling: New Moon Rising* (1994)
- Bad Moon* (1996)
- Buffy the Vampire Slayer* (TV, 1996)
- Angel* (TV, 2001)
- Dog Soldiers* (2002)
- Underworld* (2003)
- Van Helsing* (2004)
- Cursed* (2005)
- Underworld: Evolution* (2006)
- Underworld: Rise of the Lycans* (2009)
- Being Human* (TV, 2009)



HORROR HOST HIGH



A History of Horror Hosts • By Michael Monahan and Arthur Cullipher

Long before television was declared a "vast wasteland," it was a wide open frontier. The most eccentric and enduring characters who explored this exciting new territory were the TV horror hosts. Born from the traditions of the traveling carnival and theatrical spook shows, the

horror host embodied an exotic strain of huck-

ster Americana, with roots in the shocking theatrics of the French Grand Guinol, transplanted to the American heartland and cross-bred with the colorful language of the side show Barker.

Of all the personalities parading through the early days of television, the kiddie show and horror host were the only ones to arrive at this new electronic medium with the smell of canvas and sawdust still clinging to their costumes. The step-right-up tradition of the midway worked whether the attraction inside the tent was a cartoon or monster rally. But while both enjoined audiences to share in their fun and games, the bright peanut galleries of the kiddie show were no match for the eerie thrill of the circus after dark. Lon Chaney once noted "There is nothing funny about a clown in the moonlight." But decades of horror movie hosts were about to prove him wrong.

In 1954, KABC producer Hunt Stromberg, Jr. spotted Maila Nurmi at the celebrated Los Angeles costumed ball, the Bal Caribe. Nurmi was wowing the crowd with her impersonation of the ghoulish matriarch of the New Yorker's cartoon, *The Addams Family*, by Charles Addams.

"I had lavender makeup," she recalled during a 2003 interview for the documentary, *American Scary* (2009). "You know, powdered with a little lavender, looking as though I had risen from the grave — turning a little blue, you know? Barefooted, like that (Charles Addams) lady was — flat chested, but otherwise wan and wonderful."

KABC was currently airing its library of romantic films with a hostess named Voluptua. So it made perfect sense to establish something similar for their macabre mysteries and low-rent horrors. Nurmi redesigned the character, so as not to conflict with the Charles Addams creation. Dean Riesner, Nurmi's then-husband, likely playing off the Voluptua name, dubbed her Vampira.

In Vampira, Maila Nurmi had created the first mythic creature of the post-atomic age, a cathode Lorelei seductively luring her audience with murky images of the grave. She was the "fear itself" we had all been warned about — Death, the irrepressible flirt.

Her impact was immediate and unprecedented. Within weeks of her April 30, 1954, debut (in a preview show entitled "Dig Me Later: Vampira"), *LIFE Magazine* came knocking, and with it, national exposure. But within a year, her very success destroyed her. When Nurmi began pushing for a well-deserved raise, the station pushed back with a demand for ownership of the Vampira character. The ensuing battle for control led to the cancellation of her show. A brief resurrection on KHJ-TV in 1956 proved unsustainable; and this powerful, iconic figure became a ghostly blip in the ether — banished to the phantom zone of celebrity until a reluctant appearance in Ed Wood, Jr.'s notorious *Plan 9 from Outer Space* forever enshrined her image in popular culture.

Time passed, and nothing rose up to follow in Vampira's formidable shadow. Then, in 1957, Universal Studios decided to open their vaults to television and unleash a flood of monsters on the nation.

Released in the wake of a record-breaking TV run of *King Kong*, Universal's SHOCK movie package brought the classic thrills of *Frankenstein*, *Dracula* and

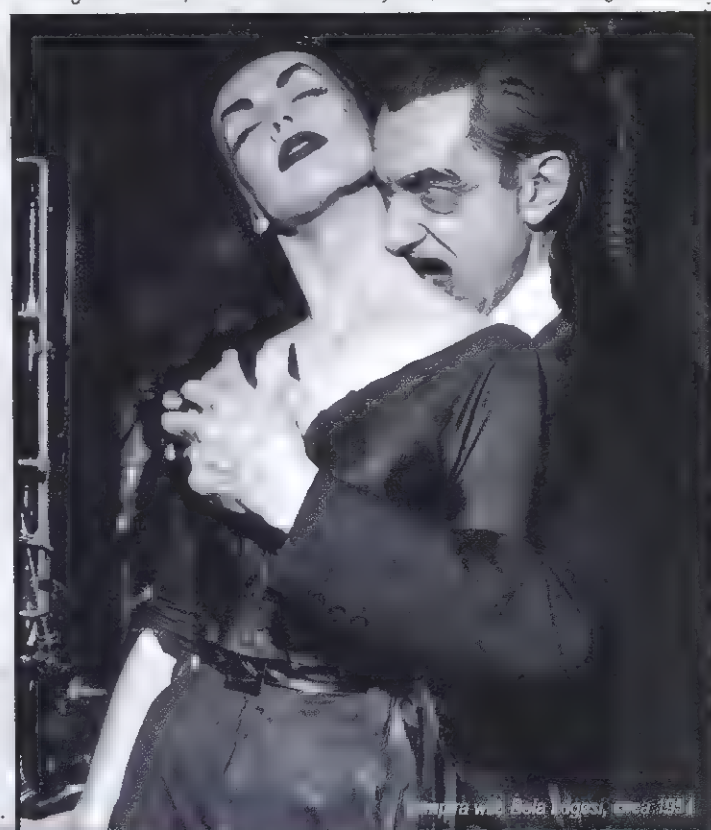
The Mummy directly into America's living rooms. And to midwife the birth of a million childhood nightmares, TV stations across the country enlisted the aid of their hometown horrors.

In an era where a broadcast market carried no more than three or four channels, the purpose of the horror host was two-fold. Firstly, local stations produced much of their own programming, and the promotion of distinctive station personalities was key to building the station's identity and viewer loyalty. Second, there was practicality. These films had a variety of running times — averaging 75 minutes, but sometimes coming in at just a little over an hour. Hosted segments could be adjusted to fill the allotted schedule as needed.

Practically overnight, demented doctors, counts, barons and ghouls sprang up by the hundreds, coaxing anxious viewers down dark corridors and across misty graveyards to the laboratory of Frankenstein and the sandy crypt of Im-Ho-Tep. And they proved to be enormously popular guides. Roland shut down the freeway in Philadelphia when viewers were invited to visit him at the station, Baron Daemon released a 45 single that quickly became the most popular independent record in Syracuse history, and fan clubs serviced thousands upon thousands with postcards and autographs.

The success of the Universal SHOCK package, coupled with the worldwide impact of Hammer film's full-color *Frankenstein* and *Dracula* revivals, fed into the Monster Kid boom of the early 1960s. *Famous Monsters Magazine*, Aurora monster model kits and novelty hits like "The Monster Mash" combined in a pop cultural blitz that spawned two macabre TV families with direct ties to the horror host genre — *The Addams Family* (which had provided the initial inspiration for Vampira) and *The Munsters* (who arrived in the form of the classic Universal monsters).

In game rooms, tree forts and schoolyards, the horror host reigned as the





Gorgon
Nightmare
Dallas/Fort Worth TX
1957

Man Daddy
Shock Theater
Cleveland, OH
1957

Marvin
Shock Theater
Chicago, IL
1957

The Advisor
Shock/Double Shock
Milwaukee WI
1958

Bob Link Dooley
Big Movie Shockers
Atlanta, GA
1958

Dr Lucif
Shock Theater
Nashville, TN
1958

M.T. Graves
The Dungeon
Miami, FL
1958

HORROR HI



Christopher Coffin
Theater of Thrills
Flint, MI
1963

Ghoultia
Theater 13
Los Angeles, CA
1963

Moona Lisa
Science Fiction Theater
San Diego/LA, CA
1963

Chilly Bity Cardile
Chiller Theater
Pittsburgh, PA
1963

Adrian Keefe
Fright Night Theater
Buffalo, NY
1963

Baron Daemon
Sat. Hollywood Special
Syracuse, NY
1963

Dr. Cadaverino
Nightmare Theater
Milwaukee, WI
1964



Seymour
Fright Night
Los Angeles, CA
1969

The Cool Ghoul
Scream In
Cincinnati, OH
1969

Super Host
Saturday Fiction Theater
Cleveland, OH
1969

The Creep
Creature Feature
New York, NY
1970

Dr. Mazepa
Uncanny Film Fest
Tulsa, OK
1970

Simon
Simon's Sanclorum
Boston, MA
1970

Svengoolie
Screaming Yellow Theater
Chicago, IL
1970



Sir Cecil Creepe
Creature Feature
Nashville, TN
1971

Dr. Creep
Shock Theater
Dayton, OH
1972

Professor Cerberus
Museum of Horrors
Dallas-Fortworth, TX
1973

Fritz the Nite Owl
Nite Owl Theater
Columbus, OH
1974

Uncle Ted
Monstermania
Wilkes-Barre, PA
1974

Dr. Madblood
Dr. Madblood's Movie
Virginia Beach, VA
1975

Count Floyd
Monster Chiller Horror
Theater (SCTV)
1976



Stella
Saturday Night Dead
Philadelphia, PA
1984

Ned the Dead
Chiller Theater
Green Bay, WI
1984

Commander JSA
Groove Movies
National Cable
1985

Madd Frank
Madd Frank Presents
Fargo, ND
1985

Egmont Scary
Friday Night at the Frights
Phoenix, AZ
1986

Caroline Schutt
Up All Night Fridays
USA Network
1986

Gnbert Gottfried
Up All Night Saturdays
USA Network
1986



Dr. Specula
Tales from 6 Feet Under
Tallahassee, FL
1992

Mike Nelson
MST3K/RiffTrax
Comedy Central/Sci-Fi
1993

Off Beat Cinema
Off Beat Cinema
Buffalo, NY
1993

Dr. Sarcofagy
The Spooky Movie
Fairfax, VA
1995

Spooky Spectre
Fright Night Friday
California, PA
1995

Dr. Mor B.S.
DCTV 5
Defiance, OH
1998

Dr. Gangrene
Chiller Cinema
Hendersonville, TN
1999



William Shatner
Full Moon Fright Night
Sci-Fi Channel
2002

Sinister Minster
Midnight Massacre Theatre
Las Vegas, NV
2003

Uncle Roy Hoggins
Sink-o-rama
Independence, MO
2004

Atomic Age Cinema
Live Spookshow
Bloomington, IN
2004

Ms. Monster
Hell on Ice
San Francisco, CA
2004

Gunga Jim
Gunga's Drive-In
Indianapolis, IN
2005

Count Gregula
Count Gregula's Crypt
Fox Valley, IL
2005



Vampira (Maite Nuri) of The Vampira Show
Los Angeles, California (1954)
The first female horror host, as well as the world's first televised
horror host! Only lasting one season, Vampira later appeared in Ed
Wood's 1959 "cult classic" Plan 9 from Outer Space

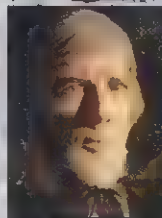


The Host, played by Tim Leary (1958)
Nightmare, Wichita, KS



Ghoultia, played by Ernie Anderson (1963)
Shock Theater, Cleveland, OH

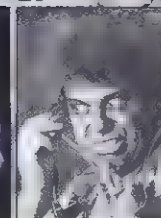
R HOST GH



Count Gregore
Shock Theater
Oklahoma City, OK
1958



Scary Night
Night Night
Indianapolis, IN
1958



Dr. Morgus
House of Shock
New Orleans, LA
1959



Sammy Terry
Indianapolis, IN
Nightmare Theater
1961



Dr. Evil
Dr. Evil's Horror Theater
Charlotte, NC
1962



Jeepers
Creepers Theater
Los Angeles, CA
1962



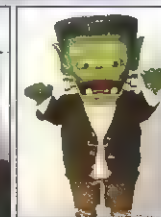
Sivad
Fantastic Features
Memphis, TN
1962



Dr. E. Nick Witty and Epa
Monster Movie Matinee
Syracuse, NY
1964



Jeepers Creeper
Theater 13
Los Angeles, CA
1964



Shrimpenstein
The Shrimpenstein Show
Los Angeles, CA
1965



Hoogan, Li John and
Big Chuck Show
Cleveland, OH
1966



Bob Wilkins
Creature Features
Sacramento/Oakland, CA
1966



Asmodeus
Shock It to Me Theater
San Francisco, CA
1969



Dr. Shock
Scream-In/Mad Theater
Philadelphia, PA
1969



Bowman Body
Shock Theater
Richmond, VA
1970



The Cool Ghoul
Thriller Theatre
Canton, OH
1970



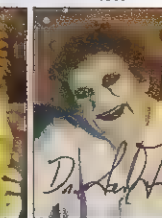
Ghost Host
Ghost Host Theater
Baltimore, MD
1971



Count Frightenstein
House of Frightenstein
Hamilton, Ontario
1971



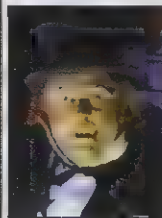
Count Gore De Vol
Creature Feature
Washington D.C.
1971



Dr. San Guniary
Creature Feature
Omaha, NE
1971



The Ghoul
The Ghoul Show
Cleveland, OH/Detroit, MI
1971



Count Zappula
Horror House
Traverse City, MI
1976



Baron Von Wolfstein
Sat Night with the Monsters
Indianapolis, IN
1978



Son of Svengoolie
Son of Svengoolie
Chicago, IL
1979



Torouse Nonieck
Shock Theater
Milwaukee, WI
1980



Crematia Moriem
Creature Features
Kansas City, MO
1981



Elvira
Elvira's Movie Macabre
Los Angeles, CA
1981



Count Scary
Count Scary
Detroit, MI
1982



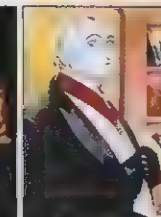
Son of Ghoul
The Son of Ghoul Show
Canton, OH
1986



Joe Bob Briggs
Drive-In Theater (TMC)
Monstervision (TNT)
1986



Frank and Drac
Frank and Drac Show
Cleveland, OH
1987



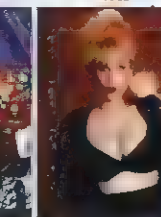
Grandpa Munster
Super Scary Saturday
National Cable
1987



A Ghastly Ghoul
Ghastly Movie Show
Dayton, OH
1988



MST3K
MST3K Cinematic Titanic
Comedy Central
1988



Rhonda Sneyd
Up All Night Fridays
USA Network
1991



Lobo
Cinema Insomnia
Sacramento, CA
2001



Son of Sanguinary
Creature Feature
Omaha, NE
2003



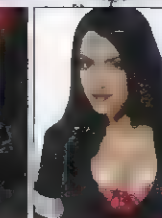
Vlad, Creighton, Invisible Man
Ghoul A Go-Go
Manhattan, NY
2001



Halloween Jack
The Haunted Theater
Jackson, NJ
2001



Dr. Destruction
Crimson Theater
Kenosha, WI
2001



Ivonna Cadaver
Macabre Theatre
Los Angeles, CA
2002



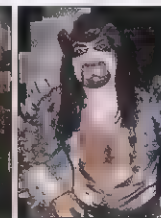
Uncle Ghoulie
Horror, INC
Minneapolis/St. Paul, MN
2002



Zombos
House of Horror Movies
Davenport, IA
2005



Gunther Dedmund
Sublet Basement of Horror
Lawrence, KS
2006



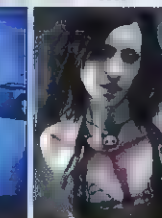
Karlos Borloff
Monster Madhouse
Fairfax, VA
2006



Penny Dreadful
Shilling Shockers
Massachusetts
2006



Butch and Joan Cleaver
Meet Cleaver Theater
Cincinnati, OH
2006



Marlena Midnite
Midnite Masoleum
Clinton, IA
2008



No Name and Barrow
Creepy Movie Time
San Francisco, CA
2009



Dr. Paul Bearer played by Dick Berrick (1965)
Shock Theater/Creature Feature; St. Petersburg/Tampa, FL



Sir Graves Ghashty played by Lawson Demming (1967)
Sir Ghashty Graves Presents; Detroit, MI

HORROR HOST HIGH

avatar of cool. Roland had gone to New York, changed his name to Zacherley, and went national with a hit record, "Dinner With Drac." In Cleveland, Ghouliardi went toe-to-toe with The Beatles for the hearts and minds of the city's youth — and won. Horror hosts invaded comic books, when Jimmy Olsen was recruited to fill in for Metropolis' ailing Phanto in *Jimmy Olsen #38*, "The MC of the Midnight Scare Theater" July 1959. Comic Louie Nye guaranteed a permanent place for himself in the Monster Kid Hall of Fame when he portrayed Zombo, the hero horror host of the ultimate Monster Kid, Eddie Munster.

Within a few years, a seismic cultural shift toward Batman and James Bond cooled the hosts' influence, as kids swung their allegiance away from manmade monsters and toward *Man From U.N.C.L.E.* But the early '70s saw another significant wave, with Svengoolie in Chicago, Bob Wilkins in Northern California and Cleveland's The Ghoul among the most influential figures to introduce a new generation to the best and worst of classic horror and sci-fi.

The growth of low-power UHF stations meant local channel capacity doubled and tripled as the decade moved forward. With hundreds of hours of air time to fill, a new wave of horror hosts were called upon to perform their wicked duties. But this generation of hosts found the boundary line between horror and kid's hosts further blurred. Rather than skulking out of the black and grey shadows at midnight, many traveled by daylight and filled the darkest corners of their canvas crypts with pop art color. Playful hosts, like Chicago's Son of Svengoolie and Philadelphia's Dr. Shock were bringing a softer terror to afternoon and early evening schedules.

By the mid-'80s, the burgeoning home video market was cutting into the ratings. Those who'd spent months scouring the *TV Guide* for a chance to see *The Wolfman* or *Son of Kong*; could pick up these titles anytime from the neighborhood video store, watch them at their leisure, and avoid those damn commercials. The host still had some pull as a personality, but the rise of the syndicators and corporate-owned entertainment drove the last nail into the coffin of local monster movie programs. With a few notable exceptions (including *The Son of Ghoul*, *Crematia Mortem*, and the last great mutation, *Mystery Science Theater 3000*) the last big wave of horror hosts, it seemed, had crashed.

THE END ... OR IS IT?

As corporate entertainment turned its back on horror hosts, the countless hordes of minion fans would not let their monsters die. Through a dark mix of grave-robbing and necromancy, a brave few emerged from the quiet ooze with new voices, new faces, new monsters ... feeding the addictive need of horror fans. Technology would become the alchemy through which the new generation would grow. The internet would prove to be the stage, the canvas for the next evolutionary mutation.

As the spider's web was cast worldwide, it was again a vampire who felt the vibration of the meat lying in the snare. Count Gore De Vol, one time host of a broadcast show, led the way into the uncharted territory and staked his claim as "The First Horror Host of the Internet." Today, the



The Cryptkeeper served as an anchor of HBO's *Tales from the Crypt* TV series (voiced by John Kassid) for seven years.

Internet serves as an alternate reality, where ghouls and goblins speak their minds and the strange things that once haunted the airwaves have set up shop.

Elena M. Watson, author of *Television Horror Movie Hosts: 68 Vampires, Mad Scientists and Other Denizens of the Late-Night Airwaves Examined and Interviewed* (McFarland, 242 pp., \$29.95), noted that the horror-hosted shows "offered a certain energy, originality and creativity the slicker network stuff lacked. They were not mass-produced. There was an underlying level of subversion to them." Horror hosts share the same underground, the same D.I.Y. sensibilities as punk bands, inspiring fans to create their own monstrous alter egos, pick up a camera and, in some cases, a guitar.

No longer hindered by such trivialities as station schedules or fear of cancellation, the creatures of the night have swarmed. The ghouls and the vampires are there, the werewolves and mummies, the Voodoo

priests and Frankenstein monsters. Slashers and clowns have gotten into the game, as well as Cthulhoid starspawn, weird forest creatures and even William Shatner.

Sites such as E-Gor's Chamber of TV Horror Hosts and Horror Host Underground serve as historians, cataloging the annals of horror host kind. Fans can join a multitude of online horror communities to discuss their favorite hosts, even e-mail the host and get a personal response. Horror conventions give these creatures not only the chance to meet fans and each other in the flesh, but also the stars of the films they've shown. Often new film projects are spawned and new characters are discovered at these events.

There are internet based shows (e.g., *Penny Dreadful*), shows available on DVD (e.g., *Gunga Jim's Drive-In*), and even the diligent few who are keeping the darkness on the air on regional television (e.g., Sinister Minister, Karlos Borlof, Ms. Monster). A few have found their way to network cable over the years (i.e., Gilbert Gottfried, William Shatner, Commander USA, Joe Bob Briggs). And there are still live spookshows, such as Atomic Age Cinema! in Bloomington, Indiana, which has been playing to a midnight crowd every Saturday for over five years. Indeed it seems that the interest in horror hosting is once again on the rise, but it is, well, underground.

The advent of video services like *youtube* has opened the floodgates and turned the Internet into a personality making machine, a double edged sword that allows anyone to make their own video, upload it and present it for the world to see.

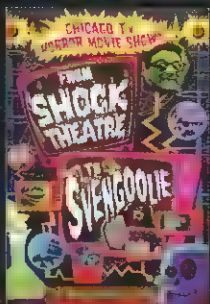
With such a proliferation of entertainment media, Hollywood cannibalizing the fiends of yore and everyone seeking the highest definition possible, many grand old low-rent horrors are but corpses, rotting in their graves. Horror hosts are now, as ever, caretakers of the cinematic graveyards. It has become more than a tradition, some feel it has grown into a necessity: It is the duty of the horror host to assure remembrance of the work and dedication it took to bring these vile atrocities to the screen in the first place. Who else will dig up their bones and put them on display, even if only to tickle them?

A final word ... no matter where you live, there is a horror host near you. There are just too many for us to name. Find them, support them, let them know you are watching. Help keep the dead alive! 🐾

RESOURCES:

Books:

- *Television Horror Hosts: 68 Vampires, Mad Scientists and Denizens of the Late Night Airwaves Examined and Interviewed* (by Elena M. Watson)
- *Ghouliardi: Inside Cleveland's TV's Wildest Ride* (by Tom Feran)
- *I Was a TV Horror Host: Memoirs of a Creature Feature Man* (by John Stanley)
- *Chicago TV Horror Movie Shows*



From Shock Theatre to Svengoolie:

(by Ted Okuda)
Goodnight, Whatever You Are! My Journey with Zacherley, the Cool Ghoul (by Richard Scrivani)

DVDs:

- *American Scary*
- *Elvira's Movie Macabre* (DVDs available thru Shout! Factory)
- *Every Other Day is Halloween*



Virginia Creepers

Websites:

- E-Gor's Chamber of TV Horror Hosts (myweb.wvnet.edu/e-gor/tvhorrorhosts)
- Horror Host Graveyard (www.horrorhostgraveyard.com)
- Creature Features (www.wgncreaturefeatures.tvheaven.com)
- Virginia Creepers (www.virginiacreepersmovie.com)

THE WOLF MAN: 69 YEARS OF TERROR

A HorrorHound Retrospective • by Robert Aragon

Every Legend Has its Basis in Fact ...

The legend of the Lycanthrope may be traced as far back as 8,000 B.C. In ancient Turkish cave paintings, one may recognize the shape-shifting beast haunting the full moon night centuries before Lycaon, the Greek mythological werewolf.

The father of History, Herodotus, wrote in circa 475 B.C. of a group of people living in Lithuania and Poland. This tribe claimed to have had the ability of turning into wolves for the duration of two days a year.

The Roman Empire's oldest surviving published work, the encyclopedia "Naturalis Historia" circa A.D. 77-79 by Pliny the Elder, mentions the Anthus in Arcadia, Greece. A member of the tribe is chosen every nine years to roam into a remote and deserted area and be transformed into a wolf.

"Abrie in deserta transfigurarique in lupum."

Throughout history, the belief in werewolves has been fueled with infinite true accounts of the man/beast. Incisively permeating the hell spawned into the very fabric of the human subconscious and psyche.

Thus, after capitalizing on the world of vampires and the living dead, it was a natural or shall I say, supernatural, that Universal Pictures sought to unleash the quintessential lycanthrope onto the Depression-era silver screen patron.

Even a Man Who is Pure in Heart ...

On December 13, 1913, Universal distributed the very first of all werewolf films, aptly titled, *The Werewolf*. This silent Bison-produced short film is considered to be lost with all its prints destroyed in a raging fire in 1924.

The Universal Lycanthropic silver screen fell silent after the rare 18 minute two-reeler vanished. There was silence until the announcement of a new Karloff vehicle in early 1932, *The Wolf Man*.



After the success of Karloff's The Uncanny's portrayal of the misunderstood Mary Shelly reanimated creature in *Frankenstein*, Universal was quick to feature their star in another property of hair-raising proportions.

Scripted by John Colton, *Werewolf of London* was scheduled to have set the team of Karloff and Lugosi as battling werewolves. Unfortunately, due to work conflicts, neither star was able to commit to the project. However, shooting began in January of 1935 with Henry Hull and Warner Oland in their respective roles.

This superior and oft underrated chiller benefits from the controversial portrayal of its leading man, Henry Hull. His unsympathetic and cold interpretation of the afflicted lycanthrope, Dr. Glendon, adds a perfect level of pathos to the film. Glendon even prays to God as this man of logic descends into the realm of mysticism and the occult. Warner Oland, direct from his success in *Charlie Chan in Paris*, is exotically evil as the Tibetan Dr. Yogami as he delivers his ominous warning: "The werewolf instinctively seeks to kill the thing it loves best."

... May Become a Wolf when the Wolfbane Blooms.

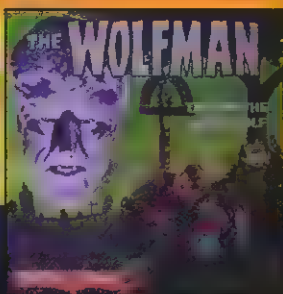
Lon Chaney Sr., "the Man of a Thousand Faces," was the most powerful actor of the silent cinema. His legendary portrayals of the grotesque and afflicted, such as the *Hunchback of Notre Dame* and the *Phantom of the Opera* are testaments to his artistry and mastery of the art of film makeup. With the death of this iconic silent film star in 1930 of bronchial cancer, the fate of his only child, Creighton Tull Chaney had been sealed. He would not be a success in Hollywood unless he adapted the name of Lon Chaney Jr.

After a string of successes, in particular his moving characterization of Lennie in the 1939 *El Capitan* Theatre production of Steinbeck's *Of Mice and Men*, Lon won the role of Lennie in the acclaimed 1939 film co-starring Burgess Meredith. After a life



Fun Fact: Bela Lugosi appeared in the *Wolf Man* as the gypsy, aptly named Bela.

HorrorHound



of heartache, Lon Jr. was finally a Star.

Prompted by the Chaney name, Universal offered him a contract in 1940 and tabbed him "the Screen's Master Character Creator." A horror film star is born!

By 1941, Universal Pictures was the premiere monster machine. They had frightened the depression era silver screen patron with such films as *Dracula*, *The Mummy*, *The Black Cat*, *The Invisible Man* and many others. Universal was also responsible for creating the first horror franchise with the film *Frankenstein*. The studio which was founded by Carl Laemmle, had become the factory of screams, and they wanted a new monster tailor-made specifically for their new horror star.

The Wolf Man went into production on Oct 27th, 1941. Curt Siodmak, with his knowledge of Greek Tragedies and Hecateia, wrote the screenplay. Our protagonist, Larry Talbot returns home to mend an estranged relationship with his father after an 18-year absence, only to be bitten by a werewolf while saving a woman's life. It's easily apparent why this film is the most tragic of the Universal horrors and why the character of Larry Talbot is revered among the roster of Hollywood monsters.

Larry Talbot is an Innocent.

Of all of the Classic monsters, Talbot was plunged into the terror-laden world of the supernatural. He was not created from the dead. Nor did he delve into things man should best leave alone. No! He simply was a mortal man susceptible to earthly laws and boundaries. Until a very specific moment, which would alter his reality and seal

his destiny.

Universal resident master of makeup, Jack Pierce created an iconic visage for the gothic-tragic tale, a beastly face with just enough of man's inner animalistic ferocity to sneer through.

The film premiered on December 12, 1941. The reviews were lackluster, nonetheless the audience of the time welcomed this new horror. The result was twofold for Universal, it secured Chaney as a horror star and set forth into the world the quintessential cinematic lycanthrope.

The Way you Walk is Thorny

In *Frankenstein Meets the Wolf Man*, released on March 5th, 1943 and written by the creator of the first Talbot outing, Curt Siodmak, the story unfolds as the dead body of Sir Lawrence Talbot is re-animated by the illuminated disk of the full haunting moon. It is one of the most chilling and effective terror scenes in film history—a groping clawed dead hand recognizing the rays of the moon and its sole purpose is to kill, simply beautiful filmmaking. As the story begins, it has been several years since Sir John Talbot had died from grief over the death of his only child, Larry. It is in this film where the character of Larry Talbot comes into full wolfbane bloom. There is a desperation in Lon's portrayal of the lycanthrope in this film, brilliantly executed yet reticent. Also, the character's deifying of death as the only means

to finding peace, is both tragic, yet acceptable. We understand his predicament and wish for him to die. Without question, a novel concept in the early '40s.

The old gypsy, Maria Ouspenskaya, returns as his only ally and companion. Together they shall locate the infamous Dr. Frankenstein, for it is he who created life, thus he must know the secret to end it.

The *Hollywood Reporter* announced on June 7th, 1943 that Universal was developing a new shocker titled "Chamber of Horrors".



From Man to Beast: A Painful Transformation

Jack Pierce was hired by the head of Universal Pictures, Carl Laemmle after being blown over by Pierce's Make-up in the film *The Monkey Talks*. Pierce began his legendary work at Universal with the 1927 film *The Man Who Laughs*. With the death of Lon Chaney in 1930, Pierce was the sole make-up man on the lot. Creating such iconic visages as the Frankenstein Monster, The Mummy, Werewolf of London, and countless others.



Pierce was also responsible for work outside of Universal on such films as *White Zombie*. Jack Pierce was the original Master Monster Maker. His 1941 creature design of *The Wolf Man* was originally created

for the 1935 Henry Hull vehicle *The Werewolf of London*. Hull rejected the make-up believing the werewolf should resemble a man, thus the make-up was altered for the 1935 film. For the 1941 production of *The Wolf Man*, Lon Chaney had to endure four to five hours of complicated make-up. It consisted of an artificial nose piece, bristles on the face, neck and head, literally applied one Yak hair at a time. After the application of the animal hair, the hair was then scorched to create a natural animal appearance. The same would be applied to Chaney's hands and feet. Lon Chaney shares his recollections about the transformation process, courtesy of an interview he granted in the mid '60s.

"The day we did the transformations I came in at 2:00 a.m. When I



Photos courtesy of Bob Burns

hit that position they would take little nails and drive them through the skin at the edge of my fingers, on both hands, so that I wouldn't move them anymore. They would shoot 5-10 frames of film in the camera. They'd take that film out and send it to the lab. While it was there, the make-up man would come and take the whole thing off my face, and put on a new one, only less. I'm still immobile. They'd say, "You're eyes have moved a little bit, move them to the right ... now your shoulder up ..." then they'd roll it again and shoot another 10 frames."

"We did 21 changes of makeup and it took 22 hours."

Here is more of an insight on the transformation scene from *The Wolf Man* series, courtesy of Film Historian, Bob Burns:



"There were two 8x10 Portrait cameras, each focused on Chaney's face. One camera per each side of the actor's head. Special effect/make-up men would draw an outline of the actor's head on the 8x10 window on the back of the camera. His head was also in a sort of hidden neck brace that kept his head in position, in order to be able to visit Jack Pierce's make-up chair. After the make-up was applied, Chaney would return to the set, then would get back into position and they would shoot more of the transformation sequence."

Jack Pierce would remove the makeup at the end of the day with a ritual that would last up to an hour.

There is little wonder as to why Lon Chaney would refer to the character of the Wolf Man as his "Baby."





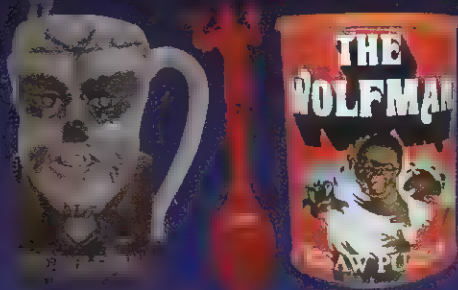
This new shocker's March 10th, 1944 script had the title changed to "Destiny", an obvious reference to the Greek Hecate. Why is this? Curt Siodmak, the creator of Larry Talbot himself was assigned to write the third chapter in the popular *Wolf Man* series. The title was revised once more on the March 23, 1944 script: *The Devil's Brood*.

Eventually released as *House of Frankenstein*, a mad Doctor, played by Boris Karloff, and a tragic, psychotic hunchback, J. Carrol Naish, travel via a stolen chamber of horrors. This dual episodic Universal monster-laden romp is a tragic entry in Larry Talbot's char-



Producer Paul Malvern was delighted with his box office receipts for *House of Frankenstein*, so it was natural to create another sequel, *House of Dracula*. This final monster excursion was written by Edward T. Lowe and featured the Frankenstein monster, Dracula, the Wolf Man, a resident mad doctor and hunchback assistant.

Lawrence Talbot appears at the door of Dr. Edelmann in hopes of exorcising the curse. There are some memorable and effective vignettes in this film: the first onscreen suicide attempt by our favorite werewolf, his chilling man to wolf metamorphosis while held captive in a jail cell and Edelmann's attack by the Wolf Man in an

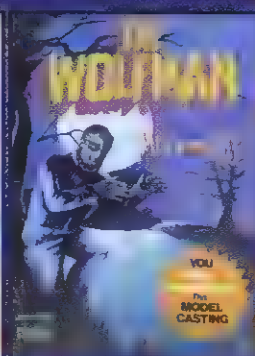
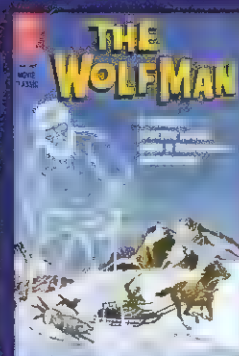


acter development. Although he was relegated to the second half of the film, his lycanthropic search for a cure has a bitter-sweet touch after meeting a young gypsy girl. This film is great fun and has some marvelously atmospheric touches: The memorable ice cavern discovery of the frozen Wolf Man as he lies in supernatural slumber, the infamous battle of the monstrous giants, Frankenstein's monster and the Wolf Man... those are the things which make a monster-lover thrill with excitement, regardless of the age. But, the most memorable thing about *House of Frankenstein* is perhaps the most basic of all: the love story. Larry has found someone who loves him enough to understand! Isn't that what we all are searching for?



underwater cave. The film also afforded Sir Lawrence Talbot a cure and a love interest. With this final film, the Frankenstein monster embraces his mad "creator" in a fiery ending, Dracula vanishes in the morning light, an innocent hunchback is murdered by her trusted "paternal" figure and into the full moon walks our hero Sir Lawrence Talbot. Or does he?

Lon Chaney Jr. will be up to his old werewolfism in *Abbott and Costello meet Frankenstein*, although it's strictly for laughs. It's a wonderful piece of entertainment, yet not truly considered a direct sequel in the *Wolf Man* series. *Wolf Man* aficionados would like to believe, after the



From the House of Dracula:

1945's ghoulish spectacle *House of Dracula* was the last of the classic Universal monster films. Among the usual horrors expected in this monster rally, there was a sympathetic and misshapen character by the name of Nina, poignantly portrayed by Jane Adams.

Ms. Adams was born in Texas and was offered a full scholarship at Julliard, but declined in order to pursue acting at the Pasadena Playhouse. She approached a variety of roles in film, most notably: *The Brute Man*, *Batman and Robin*, *He Walked by Night* and TV's *Superman*. But, it is her role as Nina that has left a lasting impression on aficionados of classic horror films. Jane's beauty and loving disposition shines through her portrayal of Nina, the hunchbacked nurse. I recently discussed the making of the film with this dear friend.

HorrorHound: Were you aware of the popularity of the monster films at Universal prior to signing on as Nina?

Jane Adams: Not at all! And I didn't sign on. I was under contract, so I was assigned. In other words, if I was assigned a western, I would do it. I didn't like to make westerns, because you had no acting, the female I mean. It did give me experience. But, there was nothing much to do. And so, you're assigned to things. You appear on the sound stage on a certain date and when your under con-

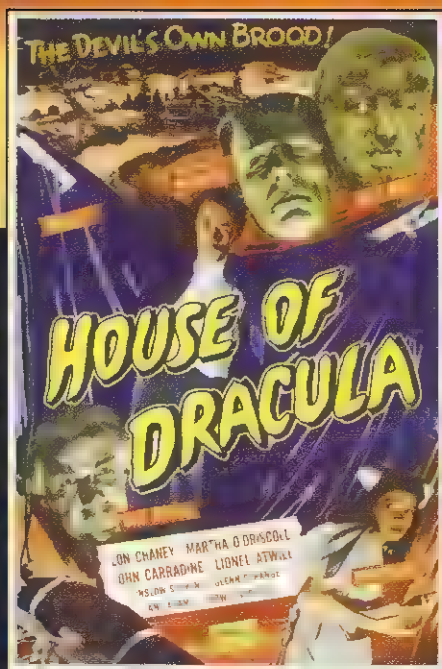
tract, you work! They had a strike at the time but I was under contract being paid by Universal, so I crossed the picket line. In my heart, I felt it was right to support the company that was paying me every week.

HH: Do you recall the first time you read the script, *House of Dracula*?

JA: Oh, I just loved it! I thought it was great! And to play with all of these actors with whom I had acted with at the Pasadena Playhouse: Onslow Stevens, John Carradine, all these people. Oh, they were fine actors. They were Shakespearean actors. We did Shakespeare, you know? Some beautiful things. So I was just so enthused about it!

HH: What was it like working on the film?

JA: It was an A-picture, we didn't shoot it like those B westerns. Westerns went so fast, we tried to shoot them in a week. When I first went to Universal, I had to undo my broad gestures and wide eyes and everything that I had used in B plays. The techniques are very different



Jane Adams

for film, a whisper goes over in the movies.

On *House of Dracula*, Here I was on the set, this little kid, with these older men. Old enough to be my father, you know? And I thoroughly enjoyed the direction and everything. I learned so very much. And the sets, I was just amazed at the sets!

I know they built part of our set, specifically for our film. You know, they continued to use that set at Universal; I guess they are still using it. Everyone was very professional. Not much playing around. These were all very seasoned actors, and they took the roles seriously. It was a heavy film.

HH: Your character, Nina, was hunchbacked.

JA: Oh yes, those old stairs that I came down in those energetic shoes. And all of that! I had to be very careful because I had a 10 pound cast on my back; it was made of plaster of Paris. It was not plastic, this was before plastic. So, that weighted me down in a strange way. So every scene I appeared with it on, except in that one scene. Where I came out in a beautiful dress, the dream sequence where I was normal. And I loved my part as Nina. I just loved my part.

HH: There was a beautiful relationship between Nina and Dr. Edelmann, almost paternal.

JA: Yes. Onslow Stevens was a fine actor. The Dr. Jekyll and Mr. Hyde thing was frightening, you know? The makeup was fantastic. Jack Pierce, the makeup man was simply fantastic!

HH: *House of Dracula* is a tragic horror film, particularly for your character. Would you think that may be part of the appeal of the film?

JA: Yea, it is tragic. I'm a positive thinker, this is a fantasy, and I think it was very valuable how they did it. I just loved working in that!

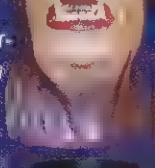
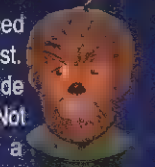
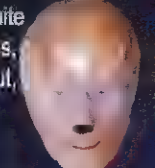
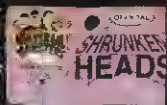
HH: Any thoughts on why the Wolf Man character is still popular over half a century later?

JA: Well, I think monster films are always popular! People love them! They are imaginative and they are not comic strips, but they are imaginative and take you into a different world. People like that and is why they read mysteries. I think it takes people into a different world.

HH: Do you like monster films?

JA: I don't like monster movies. I like the ones in which I worked on. I don't know, I like the old stories!





ultra tragic ending of *House of Dracula*, Larry married Miliza, moved to the suburbs of Los Angeles. And lived happily ever after! If we are to believe the 1948 Abbott and Costello film, Larry Talbot married his bride and moved to California. Dr. Edelmann's cure was only temporary and with a full moon, the beast within him returned. He mangled his beloved and he sets off to England where the hands of providence dealt him Wilbur (Costello) and Chick (Abbott). How cruel can the gods be?

After the box office theatrical run of 1948's *Abbott and Costello Meet Frankenstein*, the curtain came down on our favorite were-wolf, Sir Lawrence Talbot



Through No Fault of Your Own

An interesting observation is how the character of Larry Talbot exhibits the emotional stages of grief throughout the film series. *The Wolf Man* films, in fact, all of the Universal horror films deal with the end of life. Death in all its guises and incarnations. Because death has been and will be the focal point in the human experience, there is a universal (no pun intended), primal reaction towards the acceptance of the finality of life.

Lycanthropy is death incarnate for our unfortunate, Larry Talbot. In *The Wolf Man*, with the death of his normal world, our Lycanthrope is confused and isolated. In *Frankenstein Meets the*

Wolf Man, we find our dear Larry in utter anger. Clearly, Talbot is in a desperate mind set. For the third outing, *House of Frankenstein*, there is bargaining and depression.

In the final film, *House of Dracula*, Sir Lawrence, although in the throngs of suffering from lycanthropy, seems to have found peace with it. There is a sense of acceptance within Larry. Perhaps, that is why he finally found the cure. Acceptance is the final liberating stage of grief.

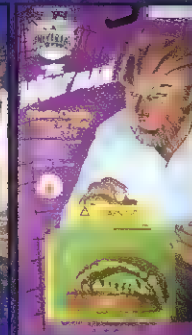
These emotional stages of grief are also quite noticeable in other Universal pictures creations, most notably, the *Frankenstein* monster. But, that's another story.

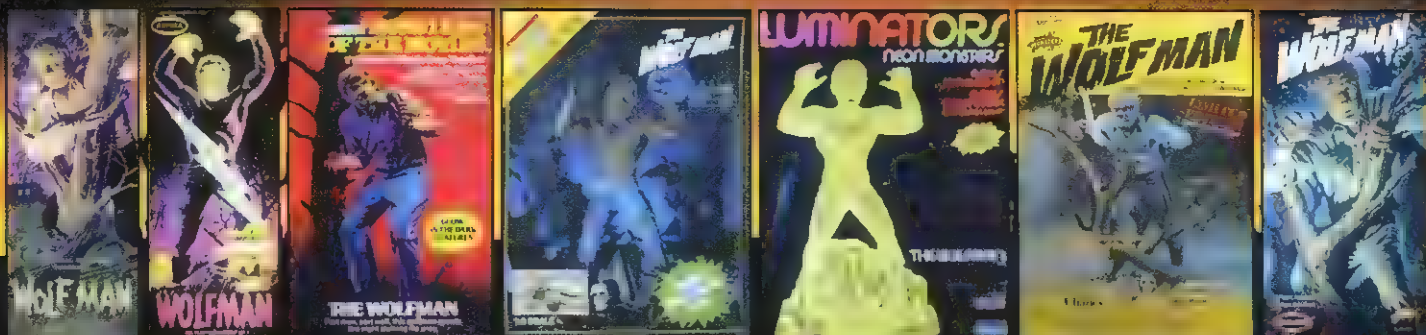
Tears Run to their Predestined End

The werewolf films were silenced after 1948's Abbott and Costello monster-fest. Perhaps, the wolfbane could not Bloom outside the Universal garden of horrors. That is, Not until 1956, when Columbia Pictures released a Sam Katzman mini classic titled *The Werewolf*. This film mixes science fiction with the lore of the shape-shifter. Two scientists inject a man with a serum containing irradiated wolfs' blood. The result? A bloodthirsty werewolf! How? I don't know, but it's solid fun.

The following year, American-International Pictures unleashed *I Was a Teenage Werewolf*, a new young werewolf for the new young generation. A hypnotherapist regresses a disturbed teen into a pre-evolution state of man. The result? A werewolf! Yes, a werewolf!

Traditional folklore, even though





This would change in just a few months for in 1958, two significant events occurred to expose the classic monsters of the golden film era to the younger generations. Screen Gems purchased the TV rights from Universal Films to syndicate all of their pre-1949 films: the birth of Creature Features (see our Horror Host article on page 33).

Secondly, Forrest J. Ackerman printed the first issue of his influential magazine, *Famous Monsters of Filmland*. The monster world would never be the same.



Lon Chaney Jr. returned to his hairy old antics in the 1959 Mexican film *La Casa Del Terror* (aka: *House of Terror*). The only saving grace is watching Chaney in the fairly decent werewolf makeup.

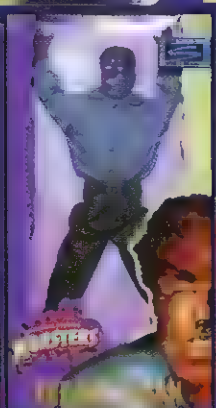
The last werewolf film to influence the folk-lore of screen werewolfism was the beautifully photographed visual feast, *The Curse of the*

Werewolf, produced by Hammer Studios and released in 1961 by Universal. The film was based on the 1933 horror novel by Guy

Endore, *The Werewolf of Paris*. In the film, the protagonist must bear the weight of an archaic interpretation of Catholicism's concept of original Sin. How the sin of one man may influence those who proceed him. On the small screen, in October 1962, America tuned in to *Route 66* and watched an episode titled "Lizard's Leg and Owl's Wing." Peter Lorre, Boris Karloff and Lon Chaney had taken over the show. Lon is seen as The Mummy, the Hunchback and for the final time, The Wolf Man. The premise of this Halloween show was to establish once and for all, are the classic monsters relevant? Indeed they are!



Now You will find Peace for an Eternity. Throughout the last four decades, werewolves would frequent the silver screen, but





were ineffective in contributing any lasting impression upon the filmgoer or popular myth and/or culture. Certainly not to the extent of the original 1941 film, *The Wolf Man*. There have been some notable titles, such as *The Howling*, *Silver Bullet*, *An American Werewolf in London*, and my guilty pleasure, *The Boy Who Cried Werewolf*. The only film exempt from the usual trite of contemporary hairy films was the ethereally nightmarish and poetic work of art, *The Company of Wolves* (1984). Myth, legendary true accounts and fairy tales are woven together in such a delightful fashion, the viewer may lose sight of it's beauty and follow it's prose. Either way, you will certainly be affected by it. Unfortunately, By most part, most modern films are relegated to the .99 cent rental shelf. Even recent "blockbusters," like the embarrassing 2004 film *Van Helsing*, did nothing for the werewolf genre. Nor could it. With the new Universal production of *The Wolfman* howling our way in spring of 2010, I hope to be thrilled by more than just Rick Baker's beautiful makeup job. It seems most films created post-counterculture are simply unimaginably brash, brutal and blunt to be of any affect. It seems today's filmmakers are missing the goal of storytelling in its entirety.

dream world of nightmarish proportions.

There are no winners in Greek tragedies nor in Universal monster flicks.

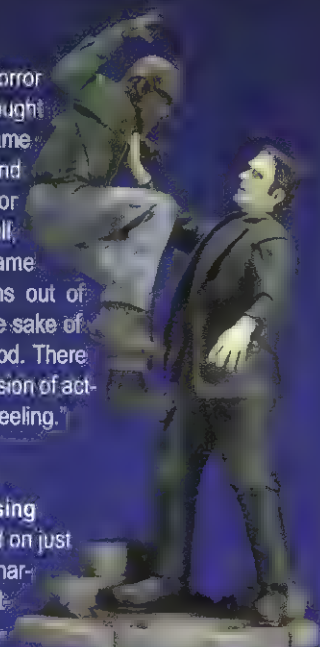
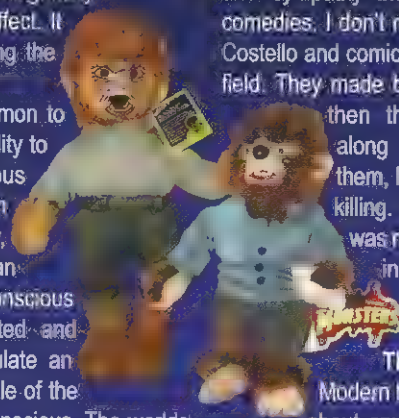
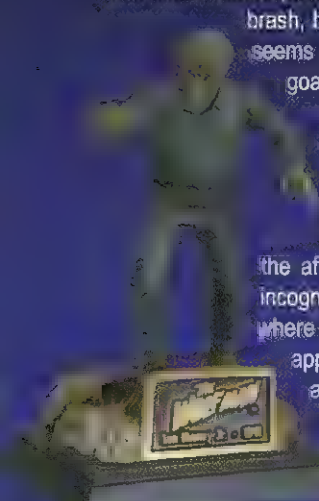
The Wolf Man's character of Larry Talbot is not exempt from that monstrous mythological rule of tragedy. As long as we, the audience, are aware of the brevity of life, we will empathize and sympathize for the character of the Wolf Man. For we know the trials and tribulations of what it means and or requires to be alive. And there is where the subconscious state of horror lies. Not among the body count of the werewolfs victims, but in the non-volitional circumstances which may also thrust us into a world of a tragic and isolated existence. The terrifying desperation of Lon Chaney's *The Wolf Man* may somehow become our own.

Lon Chaney Jr.: Halloween 1969.

"Well, I used to enjoy horror films when there was thought and sympathy involved. Then they became comedies. I don't mind saying that Abbott and Costello and comics like that ruined the horror field. They made buffoons out of them. Well, then the cheap producers came along and made worst buffoons out of them, because they killed for the sake of killing. Blood for the sake of blood. There was no thought, no true expression of acting. No true expression of feeling."

Lycanthropic Delights: The Wolf Man Merchandising

Modern horror icons may be found on just about any item imaginable. The characters, regardless of how terrifying or disgusting, become part of a film's mega merchandising blitz.





Most of the items created are sheer garbage. On occasion, an action figure is created by a company comprised of true artisans. Then the toy is simply a work of art. Then, it's a MUST own!

The Wolf Man had no merchandising during its release. Nor did any of its sequels. There wasn't even *Abbott and Costello Meet Frankenstein* playmobiles! Nothing!

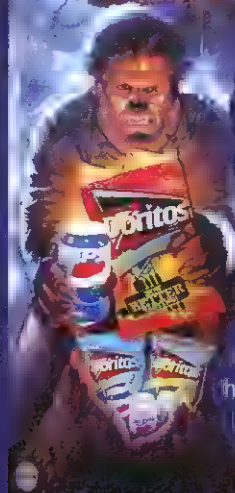
Well, maybe there was....

In 1949, Castle films signed a deal with Universal Pictures that would create the home entertainment industry. Castle would be releasing excerpts from movies in the Universal catalogue for home use. These short films would be released for home use in the 16mm and 8mm film gauges.

The first big seller in their new catalogue was #849, an excerpt from *Abbott and Costello meet Frankenstein*.

Thanks to the popularity of *Famous Monsters of Filmland*, monsters became hip and cool in the late '50s and throughout the '60s: It was in 1962 when we saw the first licensed and official Wolf Man merchandise, in the form of an Aurora Model Kit. A masterpiece in the world of Wolf Man collectibles.

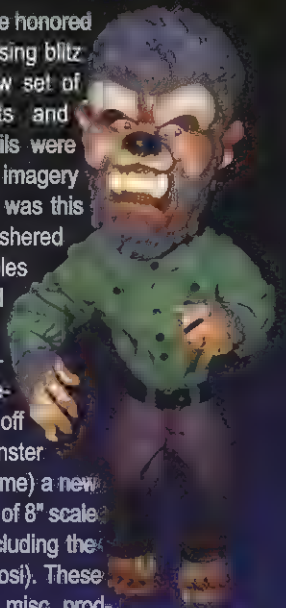
SCARE UP A PARTY



Throughout the 1980s, '90s and 2000s the Universal Monsters license package has been utilized in nearly every aspect of the industry - from promoting soft drinks and potato chips to decorating kids' birthday party supplies (such as napkins, hats and party favors).

Officially licensed make-up and masks have been followed by an endless supply of action figures. Flashlights, keychains, candles, model kits, die-cast cars and games have all adorned the likeness of Dracula, Frankenstein's Monster and ... you guessed it, the Wolf Man.

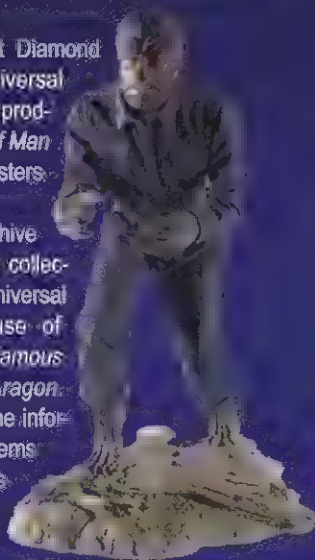
In fact, in 1997 the United States Postal Service honored the original Universal Monsters with a merchandising blitz headlined by the character's inclusion on a new set of stamps. Everything from t-shirts and mousepads to magnets and pencils were made available with the stamp imagery adorning these products. In fact, it was this 1997 boom for the Monsters that ushered a new dawn for Universal collectibles as Hasbro toy company had acquired the rights from the estates of Chaney, Karloff and others to produce the first officially licensed likenesses of each monster! Banking off of this success (and the modern monster



toys McFarlane Toys had been producing at the time) a new toy company named Sideshow Toy unveiled a line of 8" scale action figures based on the classic monsters (including the first ever licensed product based on Bela Lugosi). These figures (which resulted in 8", 12" and other misc. products of the Monsters - and specifically the Wolf Man) helped establish Sideshow - who are still making Wolf Man and Universal Monster products over ten years later.

It was announced more recently that Diamond Comics have acquired the rights to the Universal Monsters - who will be producing even more new products based on *Dracula*, *Frankenstein* and *The Wolf Man* throughout 2010, just proving that the classic monsters will always be relevant!

Littered throughout this article is a massive archive of Wolf Man memorabilia from the various collections of the *HorrorHound* staff, the Universal Monster Army, Dr. Shocker's House of Horror, David Lady, Bob Burns and *Famous Monsters of Filmland's* Robert Aragon. While we have attempted to include some information (where appropriate) of the many items littered throughout these pages, we feel as if the images alone speak volumes.



Fun Fact: "I've had this brain for thirty years. It hasn't done me any good!" ~ Lou Costello (*Abbott and Costello Meet Frankenstein*)

The Scariest Man in America

by Nathan Thomas Milliner
with Aaron Crowell

A horror novel was released in 1981 that was so disturbing, so visceral and so raw that the writer was forced to trim down its graphic violence. The uncut, original version of the book wasn't released to the public until 1999, but even in its first censored publication, the novel hit the horror world with the kind of power rarely seen. The book was called *Off Season* and its writer was a 35-year-old literary agent from New Jersey named Dallas Mayr. Mayr adopted the pseudonym Jack Ketchum because *Off Season* was so ferocious that he feared what his family would think of him for writing it. It was horror fiction's big dog, Stephen King who championed Ketchum's career. When asked "Who's the scariest guy in America?" King responded, "Probably Jack Ketchum."

Despite the negativity from critics due to the sheer brutality and taboo nature of his work, Ketchum became a renegade outlaw in the genre of horror fiction for the next three decades. Is it a coincidence that his pen name came from Hole-in-the-Wall gang member Black Jack Ketchum, who was hung in 1901 for an attempted train robbery? Ketchum went on to write many classic books, usually dealing with the darker side of man and frequently pulling inspiration from the crimes of real-life killers. His novels, *Hide and Seek*, *The Girl Next Door*, *Ladies' Night*, *Right to Life*, *Red*, *The Lost* and the sequel to *Off Season*, titled *Off Spring* are must reads for any true HorrorHound. In 1994, Ketchum won the Bram Stoker Award for Superior Achievement in Short Fiction for "The Box"; he won the same award once again in 2000 for his short story "Gone."

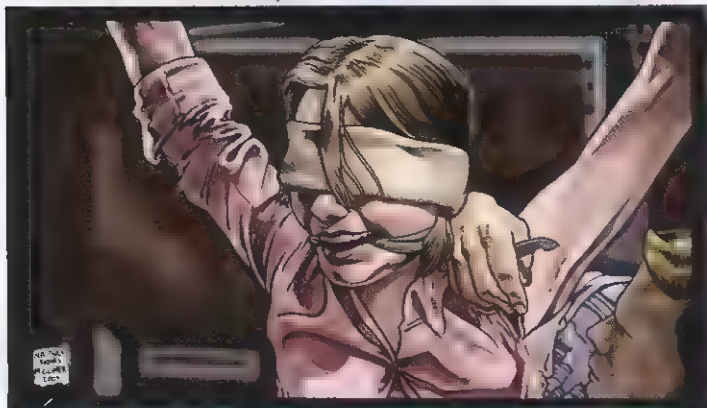
In 2007, Ketchum's unique visions of real-life terror finally hit the big screen in not one, but two film adaptations of his novels *The Lost* and the infamous *The Girl Next Door*. The films brought this cult writer out into the open for many new horror fanatics, and soon two more films were released inspired by this uncompromising wordsmith. We at HorrorHound decided to take an in-depth look at the four Ketchum novels chosen to be adapted to film and compare them to their cinematic incarnations. So prepare yourself for a journey into the land of sociopaths and their victims as HorrorHound presents the scariest man in America... Mr. Jack Ketchum.



The Girl Next Door: The Novel

Ketchum was haunted for half a decade by the true story of Gertrude Baniszewski, a single mother of seven who in 1965 orchestrated the torture and murder of 16-year-old Sylvia Likens with the help of her own children. It was while visiting his childhood home in New Jersey after the passing of his mother that he finally found the direction to adapt the story to fiction. He set the novel in his own hometown in 1958. The book is written from the point of view of 12-year-old David Moran who lives next door to Ruth Chandler, the cool, single mother on the block who all the children adore.

So when Ruth starts to lose her battle with mental illness, she is able to recruit her own children and their friends to participate in the torturing and murder of her 14-year-old cousin, Meg Loughlin, who Ruth has taken in with her crippled sister, Susan, after the death of their parents in a car accident.



Taking great measures to handle the very sensitive material he was working with, Jack Ketchum walked the very thin line between moral storytelling and pornography, and in fact was so cautious that he chose to leave many of the details of Sylvia Likens' murder out of the piece. The book is about secrets, using the wholesome, innocent, but totally repressed and paranoid 1950s as a backdrop. Ketchum also exposes his readers as voyeurs by mirroring David's addiction of wanting to know what is going on next door with our own need to keep turning the pages. In a way, we are observing these crimes with David and for that, we are just as guilty as he is. *The Girl Next Door* has been called one of the most disturbing novels ever written. It is a story about pain, strength, morality and anything but exploitation.



The Girl Next Door: The Film

It took screenwriters, Philip Nutman and Daniel Farrands over six years to get the film into production. Most thought it was a great script but "unfilmable," then producers Joseph Mauceri and William Miller decided to give it a shot. The producers turned to the very calm and respectable Gregory Wilson to direct the film and casting director Cindi Rush started the painstaking task of finding the right actors to bring this very powerful yet sensitive story to life.

Given the nature of the material, the parents of the child actors in the film were required to read the script before they were even allowed to audition. Very careful measures were taken during filming to ensure that the children were not exposed to anything they shouldn't be. The 21-year-old actress Blythe Auffarth was cast in the pivotal role of Meg whose performance was so strong that while visiting the set, Ketchum was brought to tears by her. The part of David Moran went to 13-year-old Daniel Manche and Blanche Baker, daughter of '60s sex symbol Carroll Baker, won the heavy role of Ruth Chandler. Genre veterans Catherine Mary Stewart (*Night of the Comet*) and William Atherton (*Ghostbusters*) were also cast in supporting roles.

The film is very faithful to the novel, many aspects were trimmed down to keep the film responsible. The film could have easily been labeled pornographic, but somehow never crosses the line of bad taste. Apart from a few trimmings, the only real difference in the film from the novel is the third act. The filmmakers chose to cut down the ending, to keep the tension moving fast as opposed to the novel's original closing. The writers feel it is too convenient and loses the power of the book/script's original ending in which Meg is given a heroic moment when she stands up to Ruth one last time. The argument is the film is anti-climactic and lacks closure, but the filmmakers still stand by their decision.

Hate it or love it, *The Girl Next Door* is a groundbreaking novel and an equally impressive film.



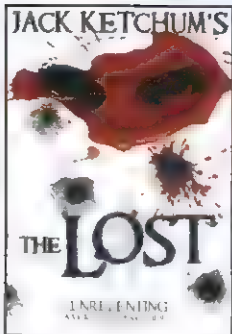
The Lost: The Novel

Ketchum's first novel of the 21st Century was *The Lost* which was loosely based on the true story of serial killer Charles Schmid, nicknamed The Pied Piper of Tuscon. "Smitty" was a charismatic guy who stood five feet, four inches tall, but added three inches to his height by stuffing his high-heeled cowboy boots with rags and crushed tin cans. He idolized Elvis, dyed his hair black and wore makeup (including a drawn on



beauty mark on his cheek). Smitty surrounded himself with teenagers who adored him so much that when he decided he wanted to kill someone, two of them actually helped set up a 15-year-old girl who he beat to death with a rock out in the desert. One year later, in 1965, Smitty strangled two sisters to death because he feared they would rat him out. In the end, it was one of his followers who turned him in. Schmid was stabbed more than 20 times in the face and chest by two inmates while in prison. He died a few weeks after.

Using Smitty as a template, Ketchum invented Ray Pye, who like his inspiration, was the older guy in the small town of Sparta, New Jersey who all the kids looked up to. In 1965, Ray murders two young girls in the woods and forces two of his followers, Tim and Jennifer, to help him and keep it a secret. Four years pass and Ray is still a ladies man who hits on any female he comes across. He is trying to break the mysterious Katherine who likes to play hard-to-get, while the new girl working at his parents' hotel, Sally, wants nothing to do with him. The detective who handled the case of the two girls, Charlie Schilling, still believes Ray is guilty, so he decides to push him into doing something stupid. Coupled with his escalating problems with the women in his life, Ray finally explodes, going on a kill-crazy rampage across the quiet little town.



The Lost: The Film

After director Lucky McKee gave Ketchum a copy of his debut film *May*, which the writer enjoyed, he began talking to him about adapting *The Lost*. McKee actually wanted to produce with his friend Chris Sivertson directing. Sivertson wanted to be as faithful to the novel as he could, and only trimmed fat because the film would have been far too long.

Shot in California, the movie was a frantic piece of rock 'n roll thrills. Actor Marc Senter's powerhouse performance in the role of Ray Pye was unforgettable. Senter dove so far into the role that

he actually stuffed his boots with tin cans. Like Pye, Senter demands attention whenever he is on the screen and his manic performance in the hundred mile an hour bloody finale is pure insanity. Senter's leading ladies: Shay Astar, Megan Henning and Robin Sydney, do a fine job themselves. *Cujo's* Dee Wallace and Ed Lauter were put in supporting roles and B-movie scream queen Misty Mundae is also featured. Michael Bowen (*Kill Bill*) delivers a strong performance as Ray's nemesis, Detective Charlie Schilling.

The Lost was actually the first film shot based on a Ketchum novel, but it spent a few years on the festival circuit and did not reach DVD until after *The*

Girl Next Door. Apart from the film being set at a later date than 1969, the film is very faithful to the novel. The film doesn't bother with the aftermath found at the end of the book, but its ending is one of pure derangement that leaves the audience totally breathless.

Red: The Novel

Ketchum has played a bartender in two of the film adaptations of his novels, and the writer will tell you that it wasn't a stretch for him. He spends a lot of time in bars, and one particular visit to a local bar sent him away very pissed off and inspired. The bartender



knew Jack was very fond of animals (he owns cats), so the guy asked Ketchum if he had seen a piece on CNN about this old man who had been out fishing one day when these boys came by asking him for money. When the man told them he had none, they shot his dog out of spite. The story made Ketchum mad and he says, "I sometimes write best when I'm pissed off." This also gave Ketchum a chance to write about his uncle who after blowing his foot off in a hunting accident, was led to safety by his trusty dog who was named Red.

Often referred to as the "kinder and gentler" Ketchum novel, *Red* became a story about class, revenge, friendship, loss and personal responsibility. The old man in Ketchum's novel was Avery Ludlow whose trusty dog Red was shot and killed by 18-year-old Danny McCormick when he, his brother Harold and friend Pete attempted to rob "Av" with no luck. Av seeks justice by going to Danny's father to see the boy punished for what he had done. He soon discovers the apple didn't fall too far from the tree. With no help from the parents or the legal system, Av takes the law into his own hands, but not in the traditional *Death Wish*-style of revenge, but by trying to keep anyone from getting hurt. But the McCormicks don't play things so easy, and Ludlow's hunt for justice quickly turns his life upside down, heading towards an inevitable bloody showdown that leaves Av guilt-ridden and wondering, "Did I go too far?"



Red: The Film

Red is Ketchum's personal favorite film adaptation of his work so far. Once again, Lucky McKee was involved serving as the film's director. The novel was faithfully adapted by *The Grudge* screenwriter Stephen Susco and produced by Norman M. Dreyfuss and Trygve Allister Diesen. The film's strength lies in the performance of Brian Cox, one of the finest character actors we have. Cox, who was the very first Hannibal Lecter in Michael Mann's *Manhunter*, gives a very authentic, emotional and powerful portrayal of Avery Ludlow from

beginning to end. The scene in which he delivers a monologue about the tragedy that befell his family years earlier shows just how great Cox really is. The three young actors playing the boys who took part in Red's death: Noel Fischer (*Final Destination 2*) as Danny, Kyle Gallner (*A Nightmare on Elm Street* 2010) as Harold and Shiloh Fernandez (*Deadgirl*) as Pete, hold their own next to Cox.



Red is more of a drama than a horror film, but McKee filled out his cast with many horror movie icons. Tom Sizemore (*Natural Born Killers*) steps in as Mr. McCormick while Robert "Freddy Krueger" Englund and Amanda Plummer (*Pulp Fiction*) play the parents of Pete. Kim Dickens (TV's *Lost*) and Ashley Laurence (*Hellraiser*) also star.

For reasons never disclosed, McKee was "let go" from directing the film near the end of principal photography and was replaced with producer Trygve Diesen. Despite the switch, the film came out flawless and was even an official selection at the Sundance Film Festival in 2008. Apart from the normal combining characters with other characters to cut down on time and cast (Av's daughter and the McCormick's maid were both eliminated), the film version of *Red* is

very faithful to Ketchum's original novel, and even though Ketchum fans consider the novel and film to be softer than his normal fair, *Red* is quite possibly his finest work to date.



Offspring: The Novel

The story of Sawney Beane has served as the inspiration for many horror writers. Wes Craven's *The Hills Have Eyes* and Gary Sherman's *Raw Meat* are two well known films based on the legend. No one knows if the story is true or not but the tale of Sawney Beane begins in Scotland in the 1500s. Beane and his vicious mate abandoned society, making a home deep inside a cave along the coast. They lived there undiscovered for over 25 years and through incest, their family grew to 48 members. The Beane clan robbed, murdered and devoured the bodies of thousands of travellers, but when they allowed one to escape, King James VI and his men hunted them down, and they were executed for their crimes.

Ketchum's first novel was 1981's *Off Season* - a book so nasty that he spent months going back and forth with the publishers, having to make cut after cut because of the sheer viciousness of it all. The book is set on the coast of Maine

in the small town of Dead River where five city slickers retreating in a cabin are attacked by a feral family of cannibals. The survivors and one old sheriff named George Peters has to fight tooth and nail to survive a living nightmare. *Off Season* was reworked to be a mainstream hit, but was so brutal that while the novel became a cult classic in the horror world, it was just too sick for the populace. In 1999, an uncensored version was finally released.

In 1989, Ketchum wrote a sequel titled *Offspring*. The woman, the soul survivor of the savage family from *Off Season* has returned to Dead River after 11 years, with a new family made up of two kidnapped children (now teens) and their offspring. After the children attacked a babysitter in a sloppy manner, the police are now aware of them and turn to retired Sheriff Peters to help them hunt the killers down. During their hunt, two families are also attacked by the cannibals and are taken back to their cave dwelling where once again, a primitive battle for survival unfolds.



Offspring: The Film

After wrapping *The Girl Next Door* adaptation, producers Andrew Van Den Houten and William Miller wanted to do another Ketchum film. After find-

Inside the Mind of Jack Ketchum

During the production of this article, Nate Milliner caught up with Jack Ketchum (Dallas Mayr) to discuss certain aspects of his career as a writer and the film work surrounding his novels:

HorrorHound: What were your thoughts when you first heard Stephen King's answer to 'Who's the scariest guy in America?' - 'Probably Jack Ketchum.'

Jack Ketchum: I thought, grinning, 'there he goes again.' I think Steve should just adopt me and get it over with.

HH: Why did you adopt the pseudonym, Jack Ketchum, and where did it come from?

JK: Ketchum was a real outlaw with the Hole-in-the-Wall Gang. I adopted it initially to sell the book. I'd been known as a literary agent, not a writer, and knew that if I recommended this guy Ketchum, it would get *Off Season* off the bottom of the slush file. Then I kept it because the book was so ferocious I wasn't sure how the relatives would take it. Turned out they were fine.

HH: How do you feel about the label "splatter punk" that has been used to describe your work and the work of your friends Edward Lee and Richard Laymon?

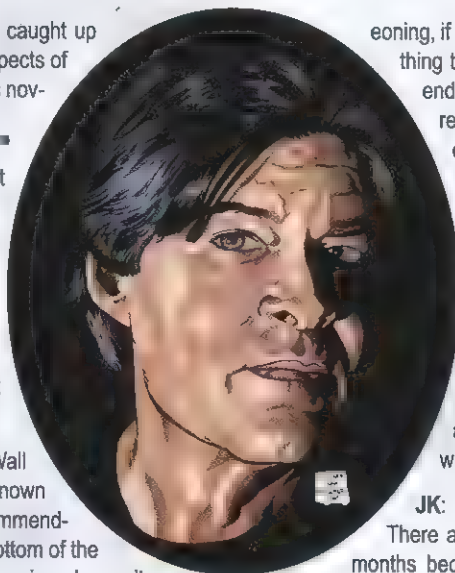
JK: Labels are silly. This more silly than most. And when it came around, I was already way too old to be a punk.

HH: Many of your novels, and the films based on them, deal with troubled adolescents and bullies. Where does this subtext stem from?

JK: I was a troubled adolescent myself, and I've always hated bullies of any variety, be they kids in the schoolyard or bosses at the workplace.

HH: Your first published novel, *Off Season* thrust you into a long battle with censorship with your publishers. Is this something you have had to deal with throughout your entire career?

JK: The battle wasn't that protracted. It was a matter of 'I'll give you this bludge-



oning, if you let me keep this slashing,' that sort of thing. The only thing that really got to me was that they insisted I change the ending to make it slightly lighter. I did, regretted it, and then restored it years later. Like Siddhartha said, 'I can think, I can fast, I can wait.' Since then nobody's censored me, at least not in print. I won't allow it. They don't like what I'm offering, they can pass. Fuck 'em. I'll find somebody else. In movies, a writer loses control of his property pretty much immediately, so that's a different story. You shrug, move on.

HH: I understand much of your work is inspired by real life stories of crime and murder you or others you know have come across or revealed, but has there ever been a story you discovered that was simply too graphic to write about? Does Jack Ketchum have a line?

JK: Nope. Not in terms of something being too graphic. There are ideas I have chosen not to want to live with for six months because they're too damn depressing. An animal abuse case I almost wrote about once comes immediately to mind.

HH: Would you ever like to take a stab at directing a film?

JK: Never say never.

HH: Like Alfred Hitchcock, you have had small cameos in all four of your films. Was this something you wanted to do or was it the idea of the filmmakers?

JK: That started with the producers of *Header*, the film of Edward Lee's novel. They knew he and I were good friends and thought it would be fun to have us in a cameo together. Then Chris Sivertson wanted me to do one in *The Lost*, and that really got the ball rolling. I love doing it. You get to hang out on a movie set for awhile with all these creative people. And you don't have too many lines to screw up.

HH: You have made appearances at horror conventions recently. What has it been like for you meeting the die hard fans and hanging out with all the other icons of horror you meet at these events?



ing out *Off Season* was unavailable, they snatched up *Offspring* and began a very low budget version of the equally harrowing sequel. This time around, Van Den Houten would direct while Miller served as cinematographer. They cast veteran actor Art Hindle (*Black Christmas*) to play George Peters and surrounded him with a cast of unknown theater actors from New York and Michigan, where the movie was filmed.

The screenplay, written by Ketchum himself, and the film are very faithful to the novel. Unfortunately *Offspring* became the weakest entry in the Ketchum

film library. While the movie sports a 1970s rawness to it, the film sort of falls short when compared to the previous Ketchum outings. The production, direction and photography feel poor while some of the performances are very flat. In many ways, *Off Season* and *Offspring* are unfilmable novels. While *Offspring* delivers much gore and much depravity, the true grit to the original novels are impossible to capture on film without major talent and money behind them.

The Future

Many Ketchum stories are in the works to hit the big screen sometime in the near future, but none of them are passed the option level. *Off Season* is in pre-production, but the people who own the rights haven't been able to get the film made yet. *Right to Life* has also been optioned. Ketchum has mentioned his original screenplay *The Passenger* is also floating around out there, and the makers of *The Lost* are optioning to adapt his latest novel *Old Flames* to the screen. Perhaps the film adaptation most horror fans would like to see happen is horror legend Stuart Gordon (*Re-Animator*) who has worked on bringing Ketchum's *Ladies Night* to the screen as well.

Whatever the future may hold, filmmakers have finally taken an interest in this true master of horror, and it looks like Ketchum's career in movies has only begun. Keep your limbs inside at all times HorrorHounds, this dismembering rollercoaster ride is far from over.

JK: Movies have fans, writers have readers. And almost all of mine have been intelligent and fun to talk to at the cons. Same as on my message board. As to the horror icons, in my experience they're just people. Most of whom happen to make a lot more money than I do. But it's great to compare notes on various aspects of the business with them, and there are a lot of great stories that freefloat around. You do this stuff, you have stories.

HH: What are some of your favorite books?

JK: Good grief. I read constantly. There are far too many to list here. I can tell you what my favorite books of the past month were, though. How's that. Stuart O'Nan's *Wish You Were Here*, Peter Straub's *A Dark Matter*, Audrey Niffenegger's *The Time Traveller's Wife*, Joyce Carol Oates' *Wild Nights!*

HH: You have said that you never planned on writing horror and in fact you were moving more towards writing like Henry Miller. In fact, it was a meeting with Miller that made you decide to be a professional writer. How did this meeting with your hero actually put you on the path to becoming Jack Ketchum?

JK: I detailed that process in the story, *Henry Miller and the Push* in my little book of memoirs, *Book of Souls*. Miller gave me that one last blush of courage, though I doubt he knew it at the time. Miller was the real deal, the real thing. A big soul - who'd gotten that way in great part through his writing. By then I already knew I would not be his kind of writer exactly, but dammit, a writer I was going to be!

HH: You started your career writing for magazines where a character named Stroup made his first appearance. Stroup has reared his cantankerous head in many of your tales throughout your career. Where does this guy come from and how much of Dallas Mayr is in him?

JK: Stroup's a strange creature. He hates practically everybody and everything. Double-wide strollers in particular. He lives in the city, but hates the city. He chases women incessantly and doesn't much like them at all. He's homophobic, bigoted, a bad friend and a worse neighbor. But he's not stupid and he's a quester. He keeps trying to live the good life without

having any real emotional grasp of what that might entail. Which makes him oddly sympathetic. Stroup's my pratfall. When I make an ass of myself, I'm usually doing Stroup.

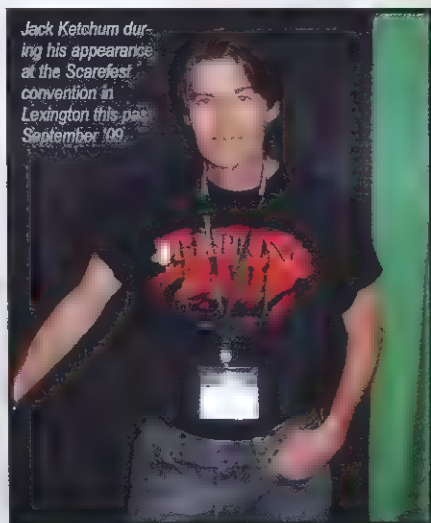
HH: Anthony Burgess said, "It is not the novelist's job to preach; it is his duty to show." You have chosen many times, to show the world how ugly it really is in your work. Where does this fascination/hatred for sociopaths stem from? Has there been something in your own life that makes you keep writing about the actions of society's killers?

JK: A friend of mine was murdered by one such soulless sociopathic bastard, his roommate - who I also knew very well - back in college. But I think I was primed to hate them well before that. I had seen senseless cruelty in my childhood and was familiar with just what it looked and smelled like. I hasten to add here that this was definitely not within my immediate family. But it was out there, and I took it in.

HH: *Frankenstein* is the horror film you remember leaving its mark on you as a youth, but what is your all-time favorite horror film and why?

If you ask me this tomorrow I may give you a different answer, but since you're asking today I'd say *The Texas Chainsaw Massacre*. That was partly because of the creepiness and sheer ferocity of the film itself, and partly because of the

way I first saw it. Back in the day, before Times Square became Disneyland East, 42nd Street was lined with movie theatres on either side, double-bills. They had no money to advertise in the papers, so you just went down and shopped around the marquees, saw something that looked good, plopped down your dollar fifty and came out three or four hours later. That's how I saw *Chainsaw*, and word must have gotten around in the hood that this one was a real doozy because the place was packed. Very rare for a forty-deuce theatre. So forget *Rocky Horror Picture Show* - this was the most interactive movie experience I've ever had, before or since. They cheered, they booed, they screamed, they went stone cold silent, they stood up and gave directions. One little kid tried to crawl up his father's shoulder to get away from that awful shit that was happening up there on the screen. Now that's movie magic! That's a horror movie, friends! 🐾



THE H.H. NET - A TRIP TO THE PRESENTS:

Every year beginning in autumn, HorrorHounds from all over the country begin their pilgrimages to their favorite haunted attractions and Halloween stops. Some haunts such as Universal's Halloween Horror Nights are known the world over for their big budget thrills and chills, but more than not these attractions are hidden gems known only by locals and hardcore Halloween fanatics. I'm going to take you on a journey to the latter of the two types of attractions, all the way to a sleepy, little town nestled near Sandusky, Ohio. The town's folk call this hidden gem, The Horror Hotel.

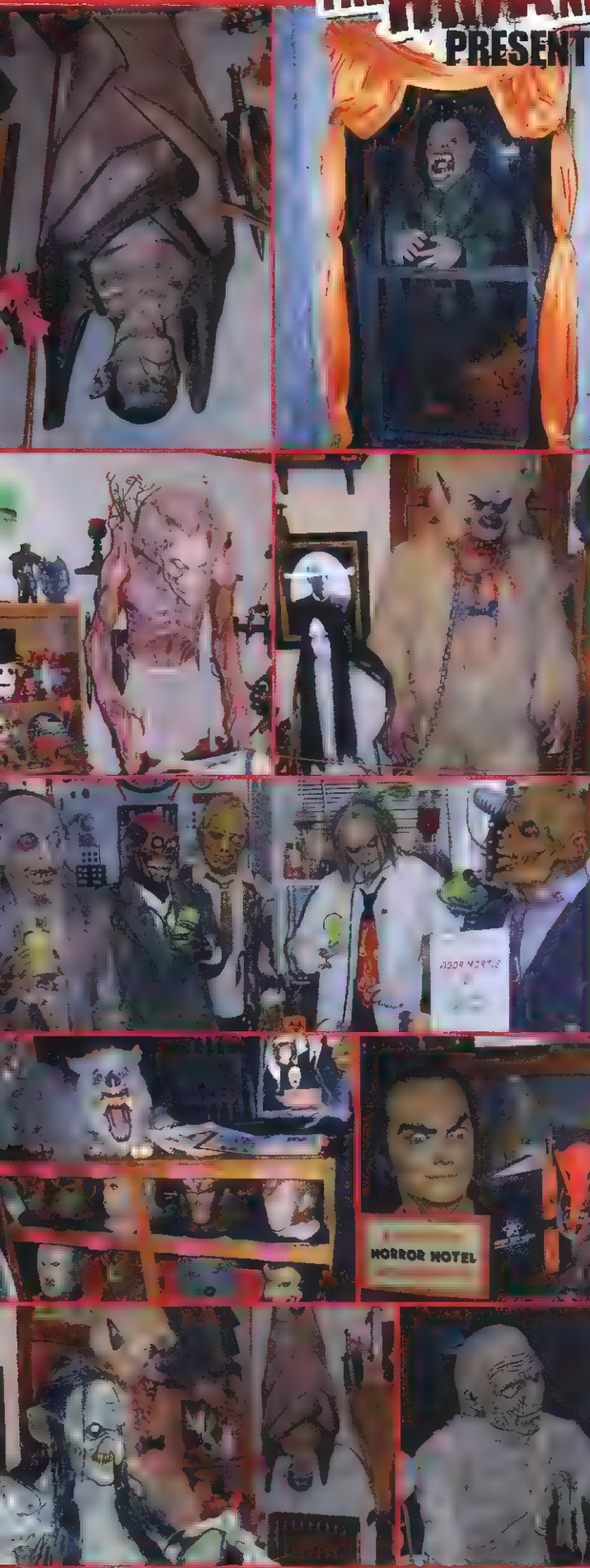
Traveling north through Ohio towards Sandusky, there's a small town called Chatfield that's home to Dr. Lady's Horror Hotel. For 15 years, David and Laura Lady have opened their home, which is an actual 150-year-old hotel, to fans of Halloween and monsters from the silver screen. Before I go any further, I must tell you what makes The Horror Hotel special and separates it from most haunted attractions. The Horror Hotel is a family friendly attraction that's more of a tongue-in-cheek wax museum tour rather than the typical "in your face" scare fests that seem to be the norm today. The Horror Hotel is filled to the brim with familiar monsters who have found a place to rest their weary bones and let their hair down for the Halloween season.

Once you've gotten to the head of the line and have purchased your ticket from the Old Witch outside, the door is swiftly opened by the caretakers of the Hotel. You may find it odd that the caretakers, appropriately played by David and Laura Lady, never utter a word to you. Instead they let their disembodied skull "Boris," whose voice is that of actor Daniel Roebuck, do all of the talking throughout the Hotel. Boris begins your tour in the Hotel lobby, then takes you through every nook and cranny of this monstrous menagerie of your favorite monsters and ghouls enjoying some leisure time at the "H.H."

When is the last time you came face to face with Michael Myers and Dr. Loomis sharing a hotel room together? Did you ever think that the giant demon Pumpkinhead would take work being a hotel maid between his Syfy sequels? Can you imagine Frankenstein, The Mummy, The Creature from the Black Lagoon, and The Wolf Man all having a picnic together? Fun like this happens every year at The Horror Hotel! Each and every scene is changed yearly, and it truly takes more than one tour of the H.H. to appreciate the attention to detail and dedication that is put into every nuance of the attraction.

The goofy ghouls in charge of this hootenanny, The Late Dr. Lady and his bride Laura, are actually a fairly normal couple when they're not giving tours through their wacky attraction. Once the haunting season ends, Dr. Lady and his wife turn back into their normal, mortal selves, David and Laura Lady. Not only do David and his wife run H.H. every year, but they also produce their own horror host show, and are both accomplished mask artists and former Hollywood FX artists. Did you know that David wrote the book on collecting movie monster masks?! And David is actually the mayor of the town of Chatfield, Ohio? Believe it or not, it's all true!

Lucky for you creeps, I made the pilgrimage to The Horror Hotel this past October and



Did You Know? David's book, titled: *Dr. Lady's Collector's Guide to Movie and TV Monster Masks*, is currently out of print and selling used for around \$175!

HORROR HOTEL

By Eric Austin

was fortunate enough to sit down with The Late Dr. Lady to learn more about his unconventional hospice of horror.

I began my talks with David, wanting to know how a regular Joe like himself gets so involved in the world of monsters, masks, and Halloween attractions.

David tells me, "I was doomed, I think, to be a Halloween freak because of my birthday and my mom's birthday both being on Halloween." To those of you who don't know, David's mother works the Horror Hotel ticket booth every year as "The Old Witch."

"Yeah, I always got presents at Halloween, and I got a birthday party on Halloween, and my aunt would always make me a cake with a bat, witch, or skull on it. It was just a really fun time of the year for me and my family."

Seeing how The Horror Hotel is filled to the brim with all sorts of masks, props, and other monster knick knacks, I had to know how David got caught up in collecting such things: "When I was young, I would leave the paper skeletons up all year round and the Halloween decorations up. I had all of the monster magazines and comic books that you could think of. I just always kind of liked spooky things."

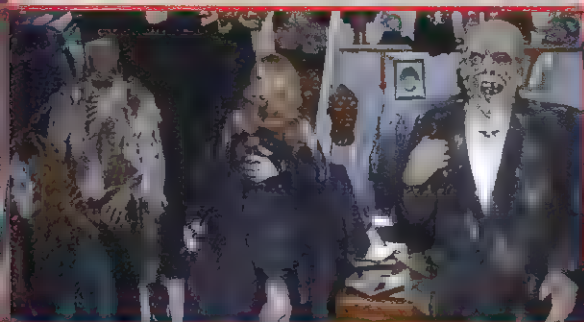
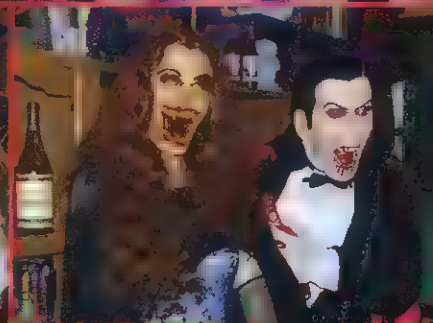
David continues, "I guess I had masks even when I was a kid because my parents would take me to Disney World in Orlando every summer, and I always wanted a mask from Merlin's Magic Shop. Did I mention - it also always had to be a Don Post mask?"

Many of the life-sized figures featured at The Horror Hotel utilize masks that are painstakingly handmade by both David and Laura. "I began playing around with customizing store bought masks when I was a kid," David explains. "There were times when I didn't like the factory paint job or felt that this or that character needed a little touch up to make it more authentic. When I was in my 20s, a close friend of mine urged me into learning how to create my own masks since I was so enthralled with them, and the rest is history."

I was also interested to know what life was like for someone actually living in their own haunted attraction. "August and September are set up months for Horror Hotel," David explains. "October is 'run Horror Hotel month' and November is 'Oh God, I wish I was dead, because we have to take down Horror Hotel month.' Then by Christmas, actually by Thanksgiving, it is back to our normal home."

I asked both David and Laura what the future holds for The Horror Hotel. "Sadly we are freakin' old, and I'm afraid it's a lot nearer to the end of its run than the beginning. Can you believe this event has been sustainable for 15 years?" Yes I can! "Doing Season 16 depends on if people either say 'Gee, that sounds cool' or 'I'm actually going there, pay my six bucks, and support this thing.'" Yup, admission to this amazing attraction is only \$6!

Folks, take it from one of this biggest horror and haunt enthusiasts in the world, The Horror Hotel is a must see attraction and a perfect Halloween getaway for the entire family! To learn more about David, Laura, and The Horror Hotel, you can visit their official website at www.thelatedradyshow.com.



Fun Fact: Clips from David Lady's horror host show, *The Late Dr. Lady Show*, are available online. You can also meet David and Laura at *HorrorHound Weekend* this March 26-28th!

HorrorHound

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AN AMERICAN WEREWOLF IN LONDON

HORROR'S HALLOWED GROUNDS

by Sean Brant

Director John Landis first wrote the script for *An American Werewolf in London* back in 1969 at the age of 18. While in Yugoslavia working on the film *Kelly's Heroes* John witnessed a gypsy funeral, which sparked the idea for the script.

We start at the beginning of the film. David and Jack are dropped off at Hay Bluff in Herefordshire on the border of England and Wales about a 20-minute drive from the exterior of the Slaughtered Lamb.

The road sign where they are dropped off was a prop. Erwood is a real place, but both Leshire (named after art director Les Dilley) and East Proctor are fictional.

The exterior of the Slaughtered Lamb is located in the small village of Chickadam in Wales about six miles southeast of Builth Wells off the A479. It consists of four houses and two churches.

The Angel of Death statue seen in the courtyard was a prop added for filming. The exterior of the pub is a private residence.

The interior of the Slaughtered Lamb is the Black Swan Pub in Cobbham, Surrey. It's at Old Lane at the junction with Ockham Lane, Martyr's Green, about a mile northwest of Effingham Junction between Guildford and Leatherhead. It had a major remodel in the fall of 2006. The wall with the five pointed star on it was a fake wall to make the pub look smaller than it really is.

The pub did have a plaque presented to them by the BBC Culture Show in 2007 to acknowledge its role in the film, but the pub has since gone under new manage-

ment and has been removed.

The moors where the werewolf attacks Jack and David were shot in Windsor Great Park.

Saint Martin's Hospital where David recovers was actually Princess Beatrice Maternity Hospital on Finborough Road at Lillie Road in Earl's Court, London SW5

The building is still there, but is now a hostel for the homeless.

The dream sequences of David run-

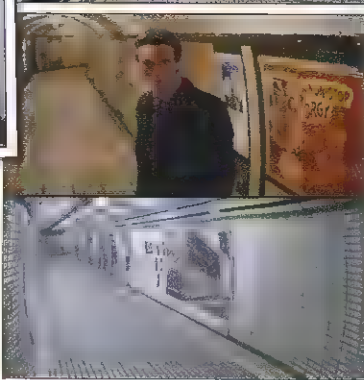
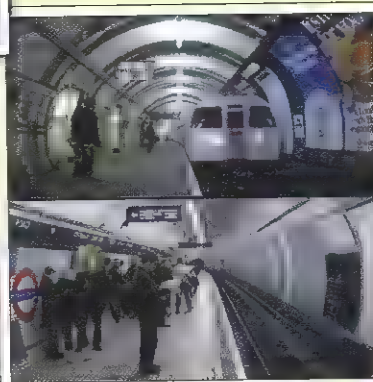
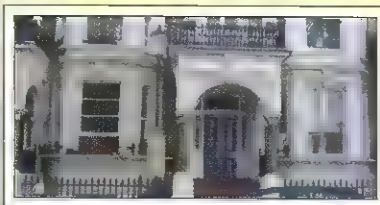
ning naked through the woods were shot in the woodland just behind Pinewood Studios.

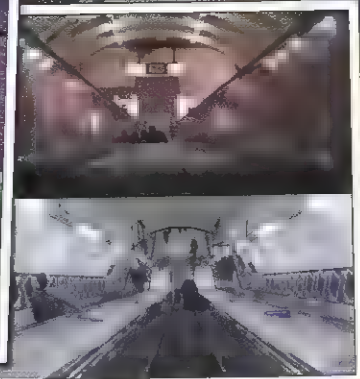
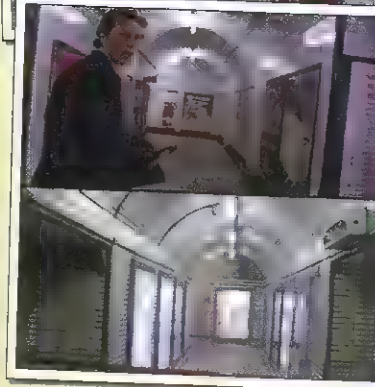
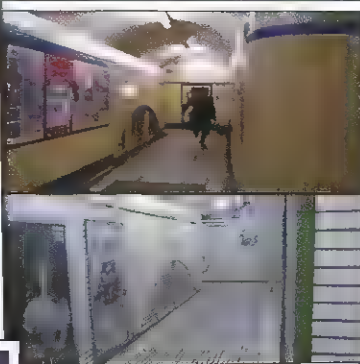
Just around the corner from the hospital location is Nurse Alex's flat located at 64 Coleherne Road, SW10.

The area where the werewolf attacks the three bums is located just near London Bridge.

The tube station where Gerald Bringsley is attacked is the Tottenham Court Road tube. John Landis said the sequence was inspired by the film *Raw Meat*.

Every area that Gerald is chased was filmed at this tube station. The long tunnel that he is chased through is just one tunnel shot twice from two different directions creating the illusion that it is much longer than it really is. It is simply just one, sort of S-shaped tunnel.





exact spot is directly across from the giant moundlike sign for the African Bird Safari exhibit.



The tube station is my favorite location from the film, because it's one of the best sequences in the film and it really hasn't changed that much over the years.

The escalator where the werewolf finally finishes off poor old Gerald is also inside the tube station.

The next morning David wakes up inside the wolves' pen at the zoo. This was filmed at the London Zoo inside Regent's Park, London NW1 4RY. However, there has never been a wolf display in this zoo; the wolves were only brought in for the filming. The exact pen where David climbs out of no longer exists.



The zoo has gone through major changes over the years and doesn't look the same anymore. You can see similarities throughout the park, but almost everything has been moved around or remodeled since the filming in 1981.

The area where the boy

The only spot that hasn't changed can be found in the Outback section of the zoo. This is the area where David runs by naked and grabs the woman's coat.

David jumps out of the cab into Trafalgar Square where he attempts but fails to be arrested.

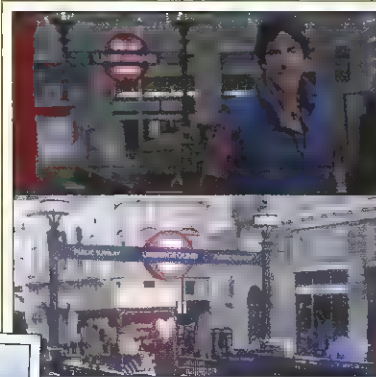


Once David runs away from Alex, he ends up in Piccadilly Circus in the heart of London.

Across the street he sees Jack standing outside of the old Eros Cinema which today is a Gap clothing store on the corner of Shaftesbury Avenue.

The interior of the cinema was a set.

The last location on our journey is the alley where David (the werewolf) is cornered and eventually killed. This is Winchester Walk off of Park Street in Borough. Special thanks to Tall Paul Davis for helping make this article possible. 🐾

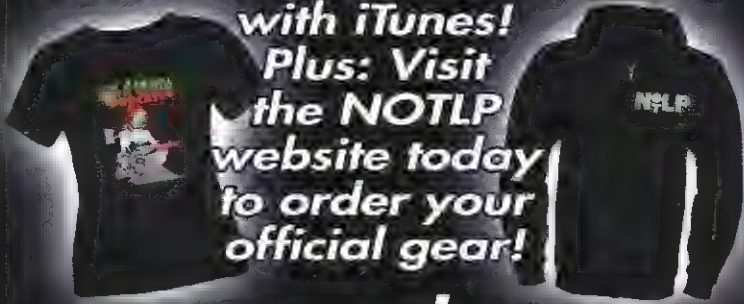


with the balloons is watching the gorillas is completely different today. Shown in this article you can see a spot that looks just like it because of the similar railing, but the

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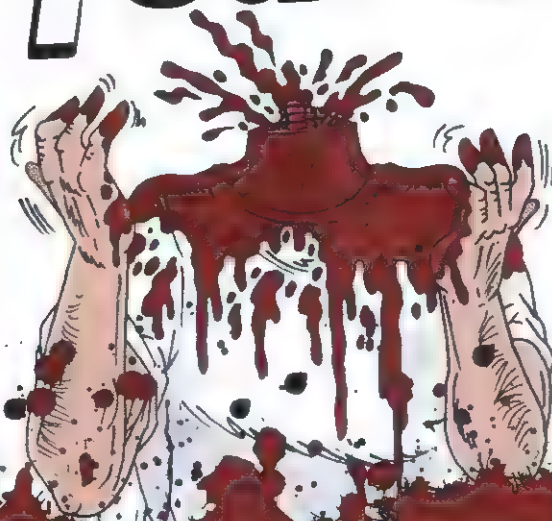
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This past November 20-22nd, HorrorHound invaded our home town of Cincinnati, Ohio - a city which has never had a similar-style event before! What they discovered was three days of amazing horror-filled entertainment, including such guest appearances as Elvira: Mistress of the Dark, Gunnar Hansen, the cast from *Night of the Creeps* - and first-time guests Jenny Wright (*Near Dark*) and Quinn Lord (*Trick 'n' Treat*). On top of this HorrorHound held our first-ever independent film fest contest in which *The Black Waters of Echo's Pond* won "Beast of Fest" in a fan-voted contest. Most of the films presented in this stacked festival featured panels from the directors, producers, writers and actors. Littered throughout this page is just a small sample of the happenings from this weekend - which also included a fund drive for the Cincinnati Pug Rescue, a wedding, a live sideshow performance and so much more! In case you missed out on all the action, HorrorHound will return to Cincinnati later in 2010 - check out www.horrorhoundweekend.com for details as they are revealed!



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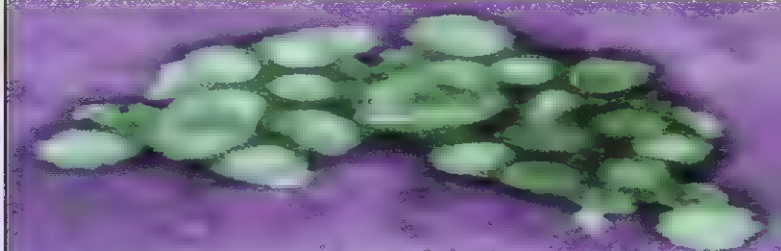
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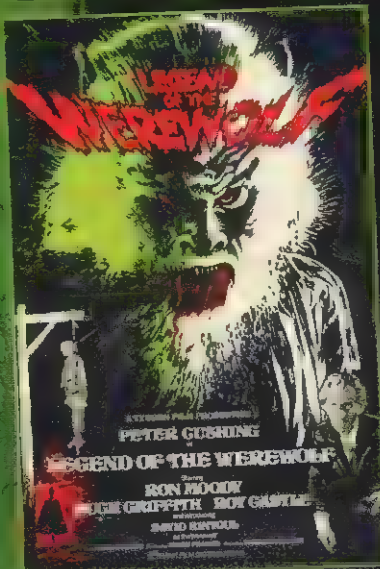
THEY CAME FROM THE KRYPT!

by Jim Hill

Join us for our midnight stroll through the countryside to the Krypt: the sky is clear; the moon full and bright, illuminating the night like a giant blue glow-stick. Once again, we'll be taking you off the beaten path and across the moors to visit two films that might have escaped your attention, this time featuring our favorite carnivorous shapeshifters. While quite different in content and approach, both are worth sinking your teeth into. So keep moving, stay close, and pay no attention to those growling noises off in the distance.

During the early '70s, while Hammer Films' gothic period pieces were starting to lose their hold on modern day horror fans, a few other companies were trying to make their mark with these same types of films. One of the smaller ones was Tyburn Film Productions, the head of which was Kevin Francis, son of director/cinematographer Freddie Francis. Unfortunately, as hard as they tried to get their foot in the door, their timing wasn't the greatest — they only made five features and one documentary before ceasing production.

One of Tyburn's more enjoyable titles was *Legend of the Werewolf* (1975), which had all the trappings of a Hammer film: written by retired Hammer producer Anthony Hinds (under his usual pseudonym John Elder), directed by Freddie Francis, and even starring Peter

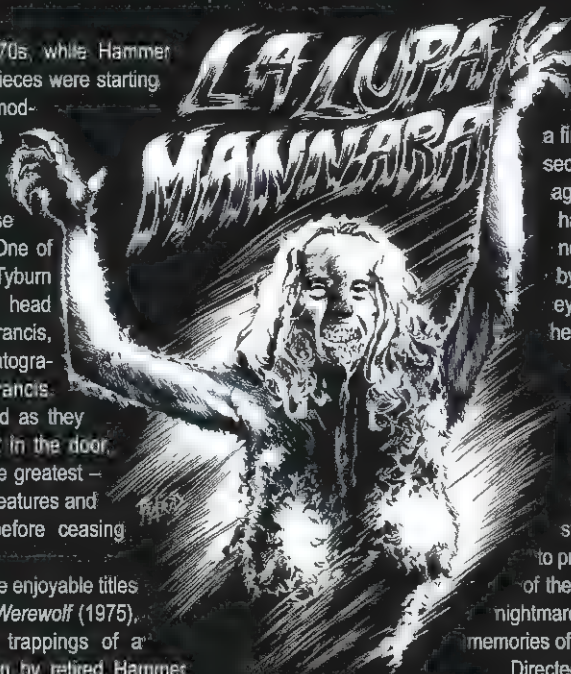


Cushing. Also on hand are a wealth of wonderful character actors, including Ron Moody as the zookeeper and Hugh Griffith as Maestro Pamponi. It's performers like these that consistently made British films so entertaining — like side dishes in a gourmet feast, their wonderfully shaded characterizations perfectly accent the main course, making it that much more appetizing. Now, this is not to say that this meal is the best you've ever tasted — far from it. But there's enough meat here to make it worth your time, especially for fans of the British gothic films of the '70s.

"*Legend*" starts out with Cushing narrating the story of how a newborn baby was taken in and raised by a pack of wolves. Later, as a small boy, the child (named Etoile) was captured by traveling gypsies, who raise him till adulthood while also using him as an attraction. One night, during the rise of the full moon, he changes into a snarling beast, killing his foster brother before taking off into the darkness. Etoile stumbles upon a small zoo in Paris where he finds employment, then falls in love with a young lady (unaware of her job at the local brothel). But, as you might guess, his moonlit escapades are far from over.

The makeup is very reminiscent of Oliver Reeds in Hammer's *The Curse of the Werewolf* (1961), with actor David Rintoul's face still pretty much human, but with hair all around the head. (Also on hand is *Curse*'s torn white shirt for Rintoul's wardrobe.) But even with these similarities, we still think the film is well done and effective. The real star is of course Cushing, playing the pathologist who discovers the real entity behind the recent unusual deaths. His portrayal of the dark-witted professor is highly entertaining to watch — as always, Cushing creates a character with such passion and knowledge that we believe what he is telling us.

For our second feature, *Werewolf Woman* (1976), we journey to Italy for a werewolf movie unlike any other you've ever seen, a claim which will be proven before the opening credits are done. Right at the start, we are given information (via narration) about the history of lycanthropy. All the while, we see a

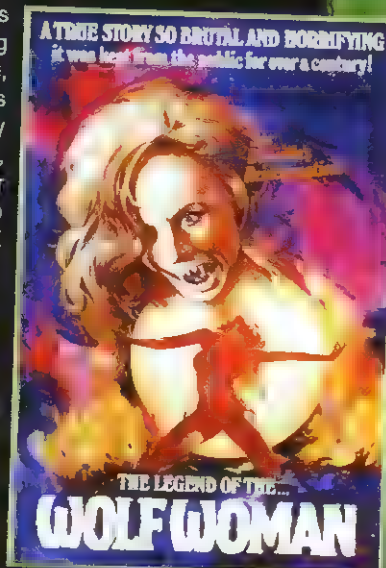


young and beautiful woman, completely naked, howling and screaming as she dances around a fire. The screen gets blurry for a few seconds, then we see the woman again, still naked but now covered in hair ... with big sharp teeth, canine nose, and large hairy breasts topped by nipples long enough to poke your eyes out through the back of your head! As a group of colonial townspeople seek out this beastie, it's not long before she attacks one of the men, not only biting him a few times, but also burying an axe into his forehead for good measure. She is captured and tied to a stake to be burned alive. We then cut to present day, with the waking screams of the same young woman. Is this just a nightmare? Or maybe some deep rooted memories of a previous life centuries ago?

Directed by Rino Di Silvestro, *Werewolf Woman* (official title: *La Lupa Mannara*) is pure exploitation. From the nudity, sex, and gore that fills the screen, there's no mistaking the director's intentions. Underneath all of this, however, there is a legitimate story of a woman who might be completely insane (or driven thus due to a childhood rape). While we never get to revisit the hairy creature from the opening sequence, we do witness several of her vicious and brutal attacks, ripping out the throats of her victims.

The main reason this movie works as well as it does is Annik Borel's fearless performance as the title character. Holding nothing back, Borel is simply astonishing, whether she is screaming at the doctors trying to strap her down or ferociously attacking one of her unfortunate victims, tearing chunks of their flesh out with her devouring teeth. She doesn't seem to have any problems with being in several forms of undress or completely naked. She has a wild and frightening look in her eyes, giving the viewer a glimpse into true madness.

Werewolf Woman was released uncut on DVD by Shriek Show in 2003, but unfortunately, the transfer has a few problems, the most notable of which is that the picture is cropped on all four sides, losing some of the naughty bits during several sequences. Luckily, there also exists an Italian release by the Raro label, uncut and in the proper framing, but you'll need a region-free player for that one, folks. However, *Legend of the Werewolf* has yet to find a DVD release. So remember folks, you can stay on the road, beware the full moon, but whatever you do, don't stop Discovering the Horror! 🐾



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FANTASM COLLECTOR'S SPOTLIGHT: Michael Flynn

This issue's Fantasm comes from a 14-year-old freshman in high school. Fascinated by all aspects of horror since he was very young. After being introduced to a small film called *Friday the 13th*: "I was hooked," Michael told us, "I began collecting the Movie Maniacs figures and random horror flicks from the five dollar bin at Wal-Mart." Now his horror DVD collection contains over 300 plus discs. "Action figures and movie poster cover almost every inch of my room. Also, I have some very rare and coveted VHS tapes such as: *The Town that Dreaded Sundown*, *Puppet Master 2 and 3*, *Mind Ripper (The Hills Have Eyes 3)*, and many others." Michael has been designing haunts in his garage with his mother over the past five years, and also included some shots of his work! Thanks for sharing your collection and photos, Michael!

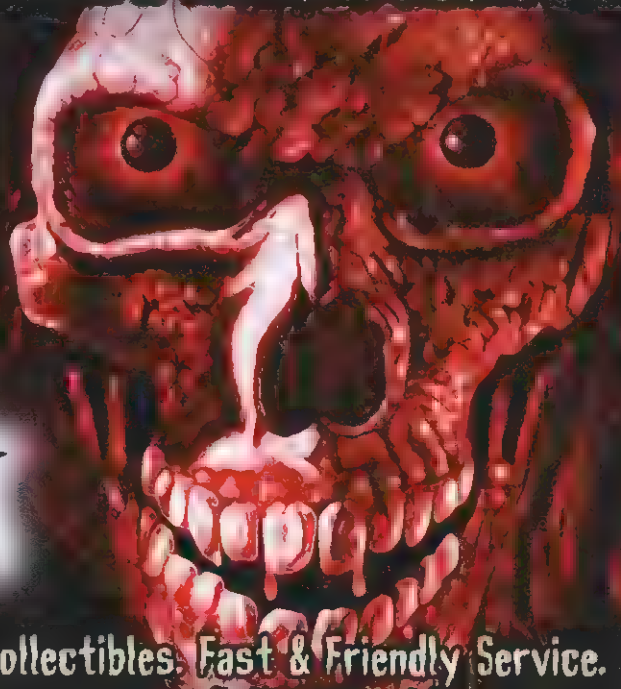


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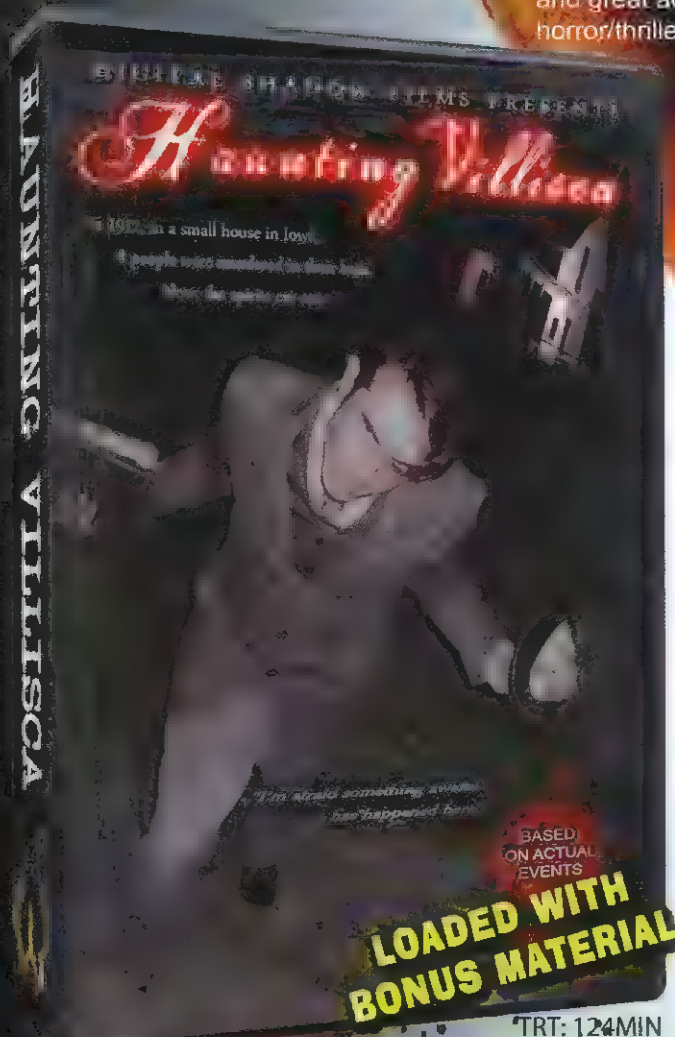
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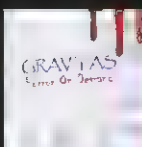
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ROADKILL

FULL MOON ROAD SHOW

by Matt Moore



This past October, I took in a show that most of you have probably heard about ... the Charles Band Full Moon Horror Road Show. This marked the fourth year the show has been touring the States. Downsized a bit from last year, this summer's tour still didn't take away from the wild sites and opportunities accustomed to this event. I caught up with them during their stop in my hometown of Richmond, Virginia. Held in the Capital Ale House in Richmond's Downtown, this setting was a nice change of pace from the previous larger venues. People mingled and drank, waiting for the show to start, it felt more like a private event than a big extravaganza, which made it even more enjoyable and intimate.

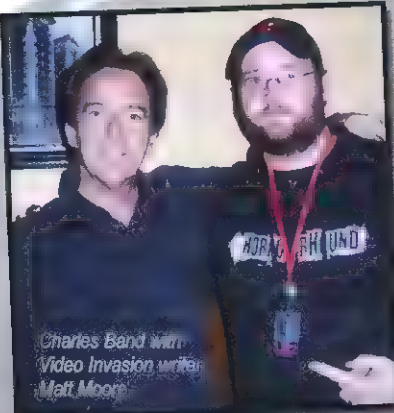
Once onstage Charlie Band delivered a slew of jokes and previewed clips from upcoming Full Moon features, including the new *Puppet Master: Axis of Evil*. This new *Puppet Master* installment is being directed by David DeCoteau (*Puppet Master 3*) and once again set during WW2. This one looks like it will be a must-see for *Puppet Master* fans! A clip of *Demonic Toys 2* was also shown, although it was the return of the *Puppet Master* series that really got the crowd going.

One of the signature attractions that's become a trademark with the Full Moon Road Show is audience participation. On this stop, they did a stage scene in which a con-

vict is being executed (via electric chair) onstage while his brother flirts with his wife. When the switch is flipped, the convict bursts out in a fit of rage and the only thing that can control him? Boobs. This segment was aptly titled: Titty Master. Just a small example of what one can expect from the Road Show: topless girls. Aside all the chaos, carnage and boobs, Charlie and company put on a heck of a fun event.

One unique opportunity found during this year's tour was the chance to be electrocuted in the next *Gingerdead Man* film (*Gingerdead Man 3: Saturday Night Cleaver*). Each audience member was given a ticket at the door, and at the end of the night a drawing was held to see who won (fans also had a chance to be listed as an executive producer in *Gingerdead Man 3* when spending over \$100 on Full Moon merchandise during the show).

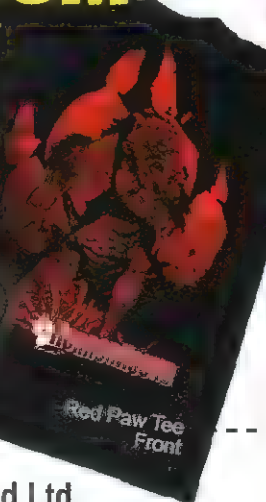
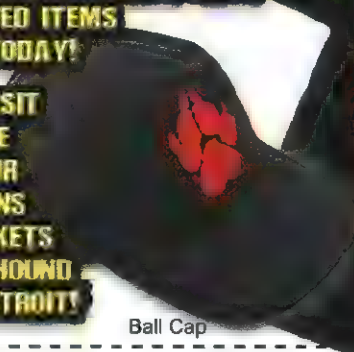
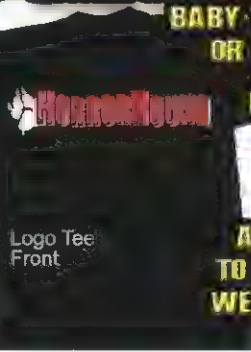
All in all this event is a must see! And for only \$10 - you get a chance to hang out with good friends and listen to great stories from a horror/sci-fi legend. Remember: without Charles Band, we wouldn't have films like *Re-Animator*, *From Beyond*, *Ghoulies*, *Puppet Master*, *Crawlspace* and hundreds more. So the next time the Road Show's in your neck of the woods, stop by and witness the boobs, blood and mayhem - firsthand! Visit www.fullmoonroadshow.com today!



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This past October, the annual Flashback Weekend event in Chicago, Illinois returned with a bang, and *HorrorHound* traveling reporter Trevor Collins, was on-hand to capture some of the insanity during this three-day weekend! In attendance was a special *Near Dark* reunion (including Lance Henriksen, Tim Thomerson and Janette Goldstein) as well as *Ginger Snaps* stars Katharine Isabelle and Emily Perkins, Tony Todd (*Candyman*), horror host: Svengoolie and Robert Englund (not pictured). Shown here is just a sampling of some of the action caught in the vendor room and theater (in which panels were held for both major cast reunions)!

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NEXT ISSUE

If you enjoyed this issue's coverage of the 2010 remake of *A Nightmare on Elm Street*, you're gonna love next issue! We go one on one with the main man himself - Jackie Earle Haley - who portrays this newly envisioned incarnation of Freddy Krueger. More news and information from the set of the film and a few extra surprises are in store as well!

With *A Nightmare on Elm Street* taking over horror cinema this spring, we feel it is important to take a look back at the original decade that played host to the slasher boom - the 1980s! While fans of classic horror (including this issue's *Wolf Man* and accompanying films) dub themselves "Monster Kids" (or "Sci-Fi Boys" for the '50s/'60s crowd), the children of the '80s, who grew up watching blood-soaked cinema starring masked maniacs and scream queens, should be known as "Slasher Kids!" And *HorrorHound Magazine* celebrates this era of filmdom with a series of articles that revolve around the best (and worst) knife wielding, chainsaw chucking and mask-donning psychopaths. From holiday capers to camp stalkers, inventive kills to naked thrills - we go out of our way to focus on some of the best known, and more importantly - forgotten, films of the era. In addition we plan to unleash a gore-filled retrospective revolving around one particular title our readers may have never expected to see covered so luxuriously in print. What slasher could that be? Find out in two months!

On top of all that, our regular features - such as Movie and DVD News (including Alexandre Aja's upcoming remake of *Piranha* - in 3-D!), Comic/Book and Toy News, Horror's Hallowed Grounds, Video Invasion: Remembering the VHS Boom!, Kitley's Krypt, GoreHound, *HorrorHound's* Hall of Fame, Fantasm and Roadkill, all make up yet another knock-out issue of *HorrorHound*. Due in stores this February!

CONVENTION CALENDAR

Support your local horror conventions! Check out these upcoming shows. If we are missing an event you feel we should be covering, please e-mail us today at mail@horrorhound.com!

Monster Mania

March 12 thru 14th, 2010
Cherry Hill, NJ
(Guest List TBD!)

Saturday Nightmares Expo

March 19 thru 21th, 2010
Jersey City, NJ
Landmark Loew's Jersey Theatre
(Featuring a *Dawn of the Dead* reunion and much more!)

HorrorHound Weekend Indiana

March 26 thru 28th, 2010
Indianapolis, IN
Marriott Indianapolis East
(Featuring Clive Barker, George Romero, Joe Bob Briggs, a *Day of the Dead* reunion and much more!)

Cinema Wasteland

April 9 thru 11th, 2010
Strongsville, OH
Holiday Inn
(Featuring Fulci's *Zombie* cast reunion and much more!)

QuatreCon

April 9 thru 11th, 2010
Sacramento, CA
(Featuring Malcolm McDowell, George Romero and much more!)

Monsterpalooza

April 9 thru 11th, 2010
Burbank, CA
Burbank Airport Marriott
(Featuring a *Return of the Living Dead* reunion and much more!)

Chiller Theatre Expo

April 16 thru 18th, 2010
Parsippany, NJ
Hilton Parsippany

Creation's Weekend of Horrors

May 21-22nd, 2010
Los Angeles, CA
Marriott Los Angeles Airport
(Featuring Dario Argento, Robert Englund and much more!)

Camp Blood: Friday the 13th

August 13 thru 15th, 2010
Lewisville, TX
Lewisville Convention Center
(A *Friday the 13th* film and TV series reunion event!)

Fright Night Film Fest

July 30 thru August 1st, 2010
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(Featuring Robert Englund, Ken Kirzinger and much more!)

*See next issue for more show listings.

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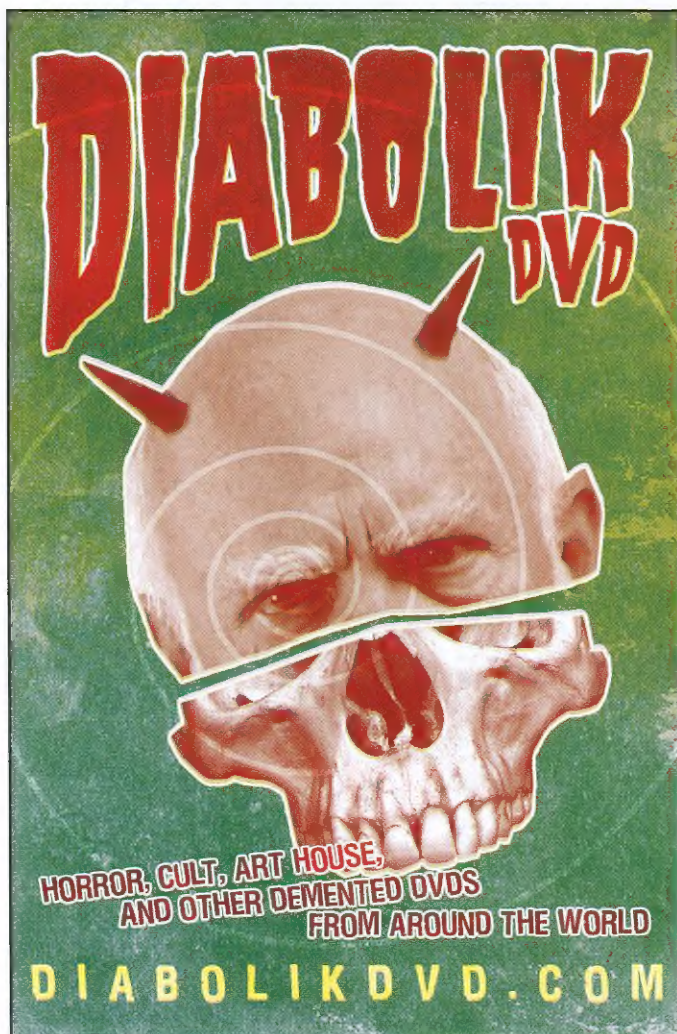
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We don't wish to step on the toes (or paws, as the case may be) of Lon Chaney Jr.'s *The Wolf Man*, since we know that is the image most people conjure up when someone mentions the Wolfman. But there is another, equally iconic cinematic werewolf that came not from Universal's monster factory, but from across the pond from Britain's Hammer Films. Made in 1961, *The Curse of the Werewolf* would be the only time the studio dealt with the lycanthrope subgenre. But luckily for horror fans, the one time they did, they did it quite well.

"Curse" almost never happened due to problems Hammer had with the BBFC (British Board of Film Classifications), which was dead set on cutting out all the juicy bits from Hammer's script. The BBFC was very adamant about not combining sex and horror in a film, and they felt (perhaps with good reason) that Hammer was always trying to push the limits. With *Curse*, the Board strongly opposed the rape scene that takes place in the beginning of the picture, wanting to exclude anything remotely suggestive. But, after many letters back and forth and many revisions, the two parties were finally able to come to an agreement.

To save money, the script was written by producer Anthony Hinds (under his pseudonym John Elder), loosely based on Guy Endore's 1933 novel *The Werewolf of Paris*. To save even more production costs, the setting was changed to Spain since Hammer had already built the sets there for a film (which, incidentally, was never produced) about the Spanish Inquisition. That might be one slight flaw here, since everyone in the movie is obviously very British, despite their Spanish character names. Resident monster director Terence Fisher (*The Curse of Frankenstein*, *Dracula*, *The Mummy*) was brought on board to direct what would be Hammer's first monster movie that didn't star Peter Cushing or Christopher Lee.

Hinds/Elder's story starts with a beggar who wanders into a Spanish town on the day the wicked Marques Siniestro happens to be getting married. When he tries to beg food from the wedding party, the beggar is thrown into the Marques' jail and soon forgotten. Years later, a servant girl is thrown in the cell as well for not giving in to the Marques' sexual advances. The beggar, now having grown into a hairy creature, more beast than human, attacks and rapes the young girl (off camera). After being released from the cell, she kills the Marques and escapes into the woods where she is taken in by a kindly couple who provide food and shelter. They soon discover, however, that she is pregnant. She gives birth to the child on Christmas

HORRORHOUND

HALL OF FAME

The CURSE OF THE WEREWOLF

by Jon Kitley

ther incidents until Leon is in his early twenties and goes to a neighboring town to find work which he finds, along with the love of a young girl. But it doesn't come soon enough – when the moon rises, he is tempted by the saucy women at the local pub, and turns into the beast we've been waiting for!

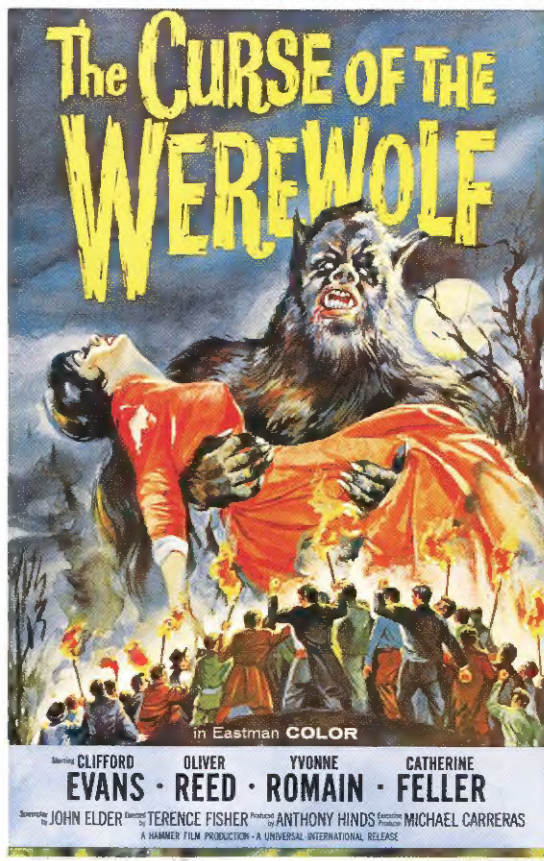
There are two main reasons that *Curse* belongs among the most celebrated of werewolf films. The first being Roy Ashton's outstanding makeup job, which gave filmgoers something different than the classic Universal lycanthropes (though it is admittedly similar to Henry Hull in *The Werewolf of London*). Ashton's design showed more of the actor's face instead of covering it all with hair, adding a heavy protruding brow and large lower teeth jutting out from the lips. This gave the creature a more human look, but also created a more fearsome visage.

The other factor is the dynamic performance of then-24-year-old Oliver Reed. After a couple of years doing bit parts in films, Reed was given his first starring role, and he was committed to making his mark on screen. He put everything he had into role of Leon, and it shows. Reed shows the inner torment his human character is going through, making the audience go through it as well. But once he becomes the beast, his performance soars even higher. This is not a monster that you want to mess with – full of energy and raw power, Reed's werewolf makes a lasting impression on monster fans.

I would, however, like to point out one big mistake made in the casting. Hammer cast the gorgeous and voluptuous Yvonne Romain as the mute servant girl attacked by the old beggar. But

Catherine Feller, as Reed's love interest Cristina, falls completely flat as one of Hammer's Glamour Girls. (In fact, she is not even mentioned in Marcus Hearn's recently released book, *Hammer Glamour*.) Feller simply doesn't fit the typical look of who Hammer would cast for such roles, nor does her acting compensate for much. Why they didn't cast Romain (or someone with similar appeal) as the love interest is beyond me. Maybe it's because of the promotional stills of her and Reed in his werewolf makeup, but she is the one that everyone remembers from the film. It is an interesting note that in the three movies that Romain made for Hammer, Reed co-starred with her all three times: once as her son (*Curse*), once as her fiancé (*Captain Clegg*, aka: *Night Creatures*), and the last time as her brother (*The Brigand of Kadar*).

Populated with Hammer regulars Clifford Evans, Michael Ripper, Richard Wordsworth, George Woodbridge, and as we already mentioned, the beautiful Yvonne Romain, *The Curse of the Werewolf* is one of Hammer's best, as well as one of the best in the werewolf genre, richly deserving its place in the *HorrorHound* Hall of Fame. 🐾



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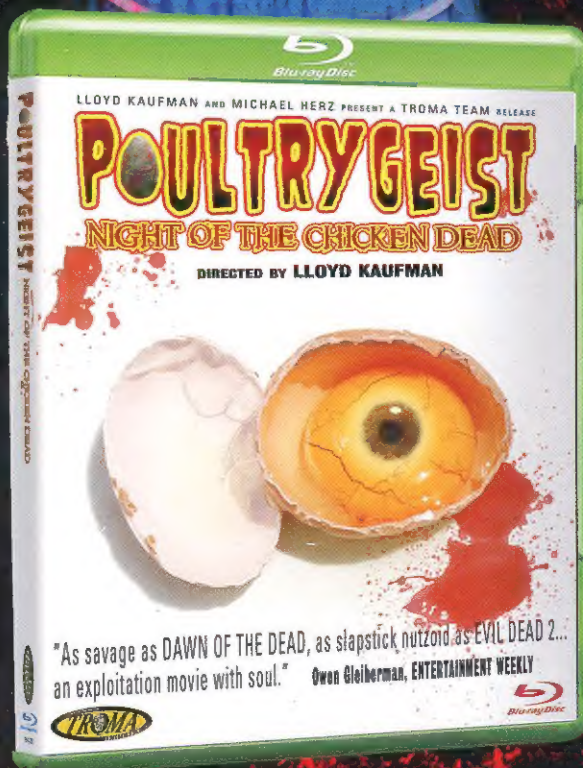
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